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MUNICH FESTIVAL BRINGS PREMIERE OF NEW 'IDOMENEO'

Wolf-Ferrari's Version of Mozart's Early Opera Offers Striking Contrast to Strauss's Revision, Previously Heard in Vienna—Music of Original Retained Except for Shortening of Recitatives and Omission of Certain Airs

By OSCAR THOMPSON

MUNICH, Aug. 26.—Of the eleven operas accorded a total of thirty-three representations in the Munich Festival, which began on July 18 and ended on Aug. 25, only the "Idomeneo" of Mozart, as resuscitated by Wolf-Ferrari, proffered anything out of the ordinary for those familiar with the Munich repertory and casts of recent summers. As "Idomeneo" first saw the light in Munich, just a hundred and fifty years ago, and in the same theatre, the two festival performances given it in the rococo frame of the little Residenz had historical interest superior to that which attended the production of Richard Strauss's version last spring in Vienna.

But one has to be liberal-minded or a little loose with words to speak of the two performances as being really of the same work. Visually, the two productions were so divergent as to seem two different operas; a similar discrepancy was true of the music. For Strauss, to revise was to rewrite. For Wolf-Ferrari, it was to do only what was urgently necessary; to cut, to splice and to expedite, but to remember always there had been only one Mozart, and he was sacrosanct.

The story of what Strauss evolved has already been told in these columns by Paul Stefan. The modern composer's personality stands out boldly beside that of Mozart all through the Vienna version, not only in the specially composed orchestral interlude and the swelling finale built on a scrap of Mozartian material, but in the orchestrally accompanied recitatives which he substituted for the Mozart *recitativo secco*.

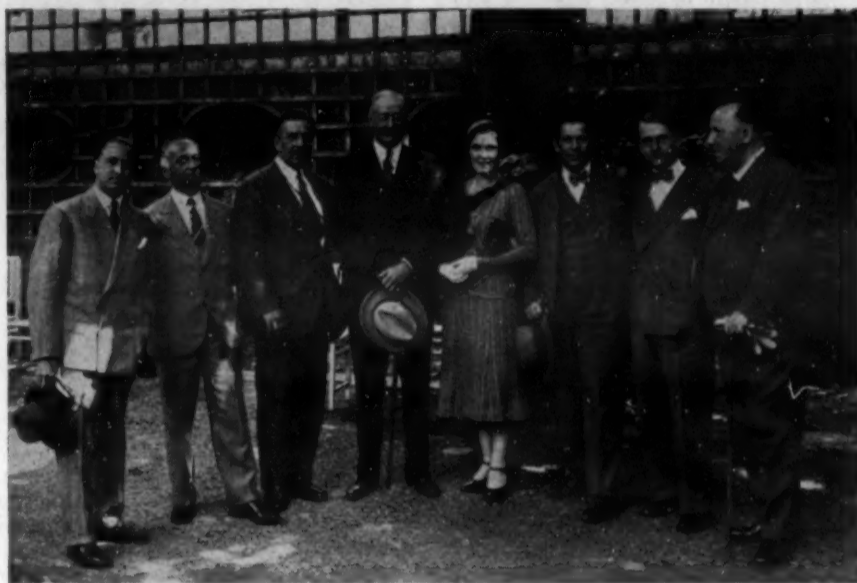
Composer's Style Respected

The Wolf-Ferrari personality is to be sought vainly in the actual sounding of the Munich version. If there are momentary suspicions with respect to the orchestration, the doubting soul is checked forthwith by an admonition in a foreword which Wolf-Ferrari prepared for the new German libretto, to the effect that if any passages sound "modern," the arranger stands ready to prove that these are by Mozart.

Though the score of Strauss's revision, in a handsome format, was on sale in the Residenz lobby, at this writing there is no published Wolf-Ferrari

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Operatic Arbiters Meet in Berlin



Obergassner, Munich

Leaders in the World of Opera Who Recently Conferred Together in the German Capital; from the Left Are: André Mertens and Erich Simon, Officials of the German Governmental Agency Which Arranges Engagements of Operatic Artists; William C. Hammer, General Manager, Philadelphia Grand Opera Company; Herbert Witherspoon, Artistic Director, Chicago Civic Opera; Mrs. William C. Hammer, General Director, Philadelphia Grand Opera; Egon Pollak, Conductor, Chicago Civic Opera; Dr. Case and Baron von Holthoff, of the Berlin State Stage Agency

BEETHOVEN "NINTH" ENDS BOWL SERIES

**Brilliant Final Concerts Led
by Hertz, Monteux and
Rodzinski**

LOS ANGELES, Sept. 10.—As a climax to the first decade of Hollywood Bowl history, Alfred Hertz and the Bowl Orchestra, assisted by the San Francisco Municipal Chorus and soloists, gave Beethoven's Ninth Symphony as the season's finale on Aug. 31. This was really an inter-city undertaking as the expenses of the special train which brought the 250 singers from the northern city were borne by San Francisco friends. Nearly 20,000 persons heard the performance, the first in Hollywood Bowl, and the second in Los Angeles.

The chorus had sung the work in San Francisco under Hertz two years ago and was familiar enough with the text to sing it in the original language from memory. Its excellent work is a distinct tribute to Dr. Hans Leschke, who trained the singers.

Elsie Ingham Armbrust, Lorna Lachmund, Allan Wilson and Alexander Kisselburgh were the soloists, achieving notable results against great obstacles. Schubert's "Unfinished" Symphony shared the program, and was given a commendable performance without rehearsal.

The selection of Alfred Hertz was a happy choice for the final concerts of the series. It was largely due to his faith in its future that Hollywood Bowl became a reality ten seasons ago. Con-

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ROBIN HOOD DELL SEASON CONCLUDED

**Philadelphia Concerts Are
Conducted by Coates,
Reiner and Smallens**

PHILADELPHIA, Sept. 5.—The close of the second season of summer symphony concerts by members of the Philadelphia Orchestra in Fairmount Park brought 10,000 persons to Robin Hood Dell to hear the request program, consisting of the Beethoven Fifth, the "Tannhäuser" Overture, the "Tristan" Prelude and "Liebestod" and Liszt's "Les Préludes." Mr. Smallens gave very fine readings of the Beethoven and Liszt works and for good measure threw in a sparkling performance of the "Blue Danube" Waltzes and the concluding "Star-Spangled Banner." This was the largest audience the Dell has had, the 7500 seats being filled and 2500 sitting on the grass plateaus.

The feature of the beginning of the second month, on Aug. 7, was the first playing in America of Albert Coates's suite composed as incidental music for Reinhardt's revival of "Taming of the Shrew." Mr. Coates, who conducted his work, has taken Elizabethan melodies and treated them appropriately for the "Wedding March" and other sections of the suite.

On Aug. 9, Mr. Coates succumbed to local heat and humidity and Sol Cohen, the assistant conductor, "subbed" most satisfactorily. More can be said than that for Mr. Cohen, who is the first trumpeter of the Philadelphia Orchestra in the regular sea-

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LAUSANNE MEETING DRAWS EDUCATORS FROM MANY LANDS

Second Biennial Anglo-American Conference Attended by Music Leaders of Britain, America and the Continent—Sessions Devoted to Many Phases of Educational Work—Programs Given by Noted Artists and Ensembles

By HAZEL GERTRUDE KINSELLA
[Special Correspondence to MUSICAL AMERICA]

LAUSANNE, SWITZERLAND, Sept. 1.—The Second Biennial Anglo-American Music Conference closed here on the evening of Aug. 7 with a short business meeting at which four main objectives were decided upon and committees for Great Britain and America announced.

The objectives included decisions that the Conference should continue; that its object should include music education and all subjects cognate to it, and that English should be the official language used in its sessions. The chair (Sir Henry Hadow presiding) was empowered to appoint provisional committees for Great Britain and America to consider a constitution and plans for the future, and these committees were given authority to act.

The English committee appointed includes Percy A. Scholes, W. H. Kerridge and Mabel Chamberlain; and the American committee, Dr. John Erskine of New York, Paul J. Weaver of Cornell University, Russell V. Morgan of Cleveland, Beryl Rubinstein of Cleveland, and Dr. John P. Marshall of Boston. Dr. Ernest C. MacMillan of Toronto was appointed a corresponding member of the executive committee. Similar members from other dominions will be appointed later.

Following the announcement of these appointments, invitations for future sessions of the Conference were received from Toronto, Detroit, Chicago, Boston, Edinburgh, The Hague and London. The sessions closed with singing conducted by Dr. Peter W. Dykema of New York.

Vital Topics Discussed

Outstanding sessions were those devoted to consideration of vocal, choral, church and festival music, pianoforte, music appreciation, string, orchestra and band music; infant and junior training and general adult music education; and discussion of harmony, composition and history. Children's concerts, professional standing, rural music education, and music settlements also received a goodly share of attention.

At the various sessions opening addresses on topics of particular interest were made by panel members, after which discussion was open to members

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Return of Albert Coates Feature of Final Concerts at Stadium

DEMONSTRATING the interest of the New York musical public in orchestral music, especially when presented in agreeable surroundings by a peerless orchestra under an accomplished conductor, the fourteenth season of concerts in the Lewisohn Stadium came to an end on Aug. 31, Albert Coates conducting, before an audience estimated as numbering about 10,000 persons.

The all-Russian program included Tchaikovsky's Fourth Symphony, the "March of the Nobles" from Rimsky-Korsakoff's "Mlada," the Polovetsian Dances from Borodin's "Prince Igor," and Scriabin's "Poem of Ecstasy." At the conclusion of the program the audience let loose a tumult of applause and, according to last night of the season Stadium custom filled the air with straw mats. Mr. Coates was asked for a speech. Further applause drowned his voice, but he managed to say: "What do you want us to play?"

Immediately the Ravel Boléro and Tchaikovsky's Overture "1812" were demanded. Mr. Coates explained that they did not have the parts for either, but the situation was saved by the brass choir of the orchestra striking up "Auld Lang Syne." This brought down another shower of mats and applause, and the concert and the season ended in jubilation.

Notable Repertoire

During the season 258 performances of 163 works were given, exclusive of the programs by the Hall Johnson Negro Choir and the dance performances. Wagner led with forty-three performances of twenty-two works and Beethoven came second with eighteen performances of nine works. Tchaikovsky, Richard Strauss and Brahms came next in order. American composers' works heard included Robert Russell Bennett, Theodore Cella, George W. Chadwick, George Gershwin, Rubin Goldmark, Charles T. Griffes, Henry Hadley, Allan L. Langley, Daniel Gregory Mason, Ernest Schelling and Deems Taylor.

Willem van Hoogstraten, the first conductor of the season, led seventeen complete programs and shared two

with Hall Johnson. Fritz Reiner, who followed him, conducted twelve concerts and shared one with Mr. Cella, first harpist of the orchestra, who led one of his own works. Hans Lange, summer concertmaster of the orchestra, led seven performances, including five wholly or partly of dance numbers and part of the American program.

Denishawns Seen in "Job"

Ruth St. Denis, Ted Shawn and the Denishawn Dancers were scheduled for three appearances, on Aug. 24, 25 and 26. The first program was given as scheduled, the second postponed to Aug. 26, and the last performance, on Aug. 28, abandoned when half-way through on account of rain. The program included a choreographic version of the story of Job to music by Vaughan Williams, with leanings in the costumes in the direction of William Blake's drawings.

Following this, a group of solo dances was given by Miss St. Denis and Mr. Shawn, one of which was Salome's Dance from the Strauss opera, beautifully interpreted by Miss St. Denis. A group of children gave a dance version of the first movement of Schubert's Unfinished Symphony, after which Miss St. Denis and Mr. Shawn danced an Idyll to music by Roy Stoughton. The program ended with a symbolic dance by Miss St. Denis and the ensemble, entitled "The Prophetess," to music by Holst, ending with Dykes's Trisagion hymn, in which the audience was requested to join.

Produce New British Suite

A feature of the concert on Aug. 29 was the first New York performance of Mr. Coates's Suite from music to "The Taming of the Shrew." The work proved a charming one, with its background of old English and Irish folk-tunes. It was well received.

The American program, scheduled originally for Aug. 10, was postponed on account of rain until Aug. 13, when it was finally heard by some 9000. The concert began with Henry Hadley's overture, "In Bohemia," which created an excellent impression. Mr. Lange

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Chicago Civic Opera Announces Engagement of Sixteen New Artists



Jan Kiepura as the Duke in
"Rigoletto"

The engagement of Jan Kiepura, Polish tenor, to sing with the Chicago Civic Opera during a part of the coming season is announced.

In addition to Mr. Kiepura, the Chicago Civic Opera Company has announced the engagement of fifteen new singers. The sopranos include Clare Clairbert, Belgian coloratura; and Iva Pacetti and Rosetta Pampanini, both from La Scala. As previously announced, Conchita Supervia, Spanish coloratura mezzo-soprano, will be heard in several roles. The tenor roster will be increased by Paolo Marion, who has been heard in Italian and French opera houses. Vittorio Damiani and Augusto Beuf, Italian baritones, and Sergio Benoni, Russian bass, are booked.

Seven American women singers have been engaged by the company. The sopranos are: Wilma Bonifield, Marie Buddy, Serafina de Leo, Lydia Rihm and Leola Turner, the two latter holders of Civic Opera Scholarships for study abroad. Mezzo-sopranos are Louise Bernhardt, winner of a National Federation of Music Clubs prize this year, and Helen Orstein, holder of a Civic Opera Scholarship.

EUROPE WILL HEAR COOLIDGE CONCERTS

Fourteen Programs Ar- ranged by American Pa- tron of Musical Events

Mrs. Elizabeth Sprague Coolidge is arranging a series of fourteen chamber concerts to be given in Europe during October and November. Participants will include the London String, Roth, Brosa and Abbado-Malipiero quartets; chamber orchestras conducted by Bridge, Respighi, Napolit no and Hugo Kortschak; Frau Lübbecke-Job, Alfredo Casella, Franco Alfano and Bonucci.

Two concerts in Moscow are scheduled in cooperation with the American-Russian Institute of New York and the Russian Society for Cultural Relations with Foreign Countries. In Frankfurt the historic Kaisersaal will be placed at Mrs. Coolidge's disposal by the civic authorities. Two of three Paris programs are to be heard in the Palais Royale by arrangement with the Institute for Intellectual Cooperation.

Where Programs Will Be Heard

Concerts will be given as follows:

MOSCOW: Oct. 10; Quartet, Prokofieff; Konzertmusik for piano, brass and harps, Hindemith; String Quartet, Martinu. Oct. 11; "Ritrovati," for eleven instruments, Malipiero; Quartet, Lajtha; Concerto for string quartet and orchestra, Beck.

BUDAPEST: Oct. 16 and 17; the same programs as in Moscow.

GRAZ: Oct. 20; a program by local composers and artists in honor of Mrs. Coolidge.

FRANKFORT, Oct. 24; "Ritrovati," Malipiero; Konzertmusik, Hindemith; Quartet, Prokofieff.

PARIS: Oct. 26; Quartet, Prokofieff; Trio, Bridge; Concerto for quartet and orchestra, Beck. Oct. 27; Works by Monteverdi and Lully. Oct. 28; Quartet, Malipiero; Songs with quartet, Petit; Konzertmusik, Hindemith.

ASOLO: Oct. 31; "Ritrovati," Malipiero; works by Monteverdi; Quartet, Malipiero.

ROME: Nov. 12; Quartet, Malipiero; Sonata for flute and piano, Piliati; Quartet, Castelnuovo-Tedesco. Nov. 13; Works by Monteverdi and Lully.

NAPLES: Quartet, Malipiero; Sonata for cello and piano, Alfano; "Trittico Botticelliano," for chamber orchestra, Respighi. Nov. 18; Quartet, Castelnuovo-Tedesco; Sonata for flute and piano, Piliati; Partita for piano and chamber orchestra, Casella; Songs with quartet, Pizetti.

Dresden Opera to Give Premiere of New Strauss Opera, "Arabella"

DRESDEN, Sept. 1.—Richard Strauss, following a long-standing tradition, will entrust to the Dresden State Opera the world-premiere of his new work, "Arabella." The date has not yet been set, as the composer is still working on the score. It will be given as a part of a Strauss Week. Fritz Busch, to whom the opera is dedicated, will conduct.

Chicago Opera May Give "Magic Flute"

CHICAGO, Sept. 10.—Mozart's "Magic Flute," not sung in many years by the Chicago Civic Opera Company, may figure in its prospectus for the coming season. Herbert Wither- spoon, artistic director of the company, who recently returned to America after holding a series of auditions for artists in European cities, recently stated in a letter to the opera management that if he was successful in engaging a coloratura soprano in Berlin for the role of the Queen of the Night, he would be able to promise a few performances of the work for the coming season.

Francesco Merli, Tenor, Rumored to Be Engaged for Metropolitan

Francesco Merli, young Italian dramatic tenor, has been engaged for the Metropolitan next season, according to advices from Italy. The singer recently was given an audition by General Manager Gatti-Casazza in Milan.

Mr. Merli has been a member of the company at La Scala for several seasons and has been heard in other Italian theatres. He has also sung at Covent Garden in leading roles of the Italian repertoire, appearing with Rosa Ponselle as Pollione in "Norma."

Next Festival of I. S. C. M. to Be Held in Vienna in 1932

LONDON, Sept. 1.—At the recent festival of the International Society for Contemporary Music, held in Oxford and London, it was decided to hold next year's festival in Vienna. The international jury chosen to select the works for the programs next year includes one woman—Nadia Boulanger. The other members are Ernest Ansermet, Heinz Tiessen, Alois Haba and Anton von Webern.

Ravinia Forces Give Ballet Novelty

CHICAGO, Sept. 10.—The twentieth Ravinia Opera season closed on the night of Aug. 31, with a gala performance of "Peter Ibbetson." This American opera has established records at the open-air opera theatre, as all six performances were given to sold-out houses. The work was sung by the same cast which has lent lustre to previous performances.

One of the largest matinee audiences of the summer attended the mixed orchestral and ballet program given on Sunday afternoon, Aug. 30. After an hour of orchestral music, conducted by Eric De Lamar, the world premiere of the ballet "Cinderella," by Marcel Delannoy, was presented. With choreography by Ruth Page and scenery by Remisoff, this new work proved of considerable interest, as presented by Miss Page, Blake Scott and the ballet corps.

Perhaps because of the amount of work involved in preparing "Peter Ibbetson," the new work announced for Yvonne Gall, "La Basoche" by Mes-

sager, was postponed for another season. The public heard this fine artist in recital instead on Aug. 11. Miss Gall chose virtually a "perfect" program, admirably suited to her voice and temperament. Her singing of Fauré's "After a Dream" and the lovely "Claire de Lune" thrilled an enthusiastic audience, as did several songs by Ravel. Miss Gall was admirably assisted at the piano by the conductor, Wilfred Pelletier.

A Powerful "Juive"

"La Juive" was added to the repertoire on Aug. 13. Giovanni Martinelli finds himself in this opera on a higher plane than in any other work. His vocal and artistic understanding of the role of the persecuted Eleazar is remarkable. Elisabeth Rethberg sang better as Rachel on this evening than she had done during the earlier part of the season. Leon Rothier again sang the role of the Cardinal with consummate artistry. The stage presenta-

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Munich Hears Wolf-Ferrari's Version of "Idomeneo"

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score. On the conductor's stand was a copy of the Mozart original, inked out and pasted over in such a way as to suggest that Wolf-Ferrari had done almost as much work as Strauss. But the ear bore out his statement that in shortening what he styled "the insupportably long recitatives" and in fitting the notes to an altered and abbreviated text, he had retained as much as possible of Mozart's actual phraseology.

Libretto Adheres to Original

The new German text by Dr. Ernst Leopold Stahl came closer to the original Italian of the Abbé Varesco in some places than the older German book, which Stahl took as a working basis. Most of his changes were for the purpose of getting over more ground with less dialogue. Yet, in the course of his eliminations he dropped (for structural reasons, it may be assumed) the most stirring air of the opera, Elektra's "D'Oreste, d'AJace," an air altogether worthy of "Don Giovanni." Given other words, it might have expressed the vengeful purpose of Donna Anna as nobly as anything in the later masterpiece. Strauss retained it, even though he felt constrained to change the name of Elektra to Ismene for reasons presumably connected with a vengeful heroine of his own.

At first blush, one number would seem to have been composed by Wolf-Ferrari; the chorus of ghosts of the victims of Poseidon's monster, as these shades bring fresh torment to the soul of the agonized Idomeneo. Mozart's score has no such chorus. But the music is Mozart's, put to different uses. It is an adaptation of one of three variants of music written for the scene of the priests which follows the incident in the Wolf-Ferrari version. Trombones are used here in a manner inevitably suggestive of the spectre in "Don Giovanni." But, with or without Wolf-Ferrari's connivance, the score is full of presagings both of that work and of "Magic Flute."

Superb Choral Writing

Nowhere in his operas has Mozart surpassed the superb choral writing of the last act of "Idomeneo." The set numbers—arias, duets, trios, quartets—benefited in the Munich performance by reason of the usual contrast with the cembalo recitatives. The weightier Strauss dialogue has a tendency to make the larger moments of the score seem smaller, by comparison. A graceful but light air is belittled by a too sonorous preparation. And of course that Strauss finale, built along the lines of the "Rosenkavalier" trio, made mere foothills of Mozart's mountains. Wolf-Ferrari ends the opera with a dance—perhaps a weaker way, but the ballet music is Mozart's own. He has left the principal voice parts as they were. Thus, the role of Idamantes, originally for artificial soprano, must be sung by a woman, as in the Strauss version. Mozart later thought the better of his original scheme and wanted the part given to a tenor, with Idomeneo changed from tenor to bass.

Action Lacks Conviction

Whether the Strauss version is any better "theatre" than the original, as condensed and spliced by Wolf-Ferrari, is more than doubtful. The truth seems to be that "Idomeneo" is a dull opera; not because it lacks beautiful music,



Holdt, Munich

Sabine Offermann as Idamantes in the Wolf-Ferrari Reworking of "Idomeneo" at Munich

but because the story and the personages are uninteresting; perhaps also because Mozart, though he wrote some superb ensembles and some fine airs, was himself out of his element in dealing with the heroic and the conventions of the *opera seria* form. Gluck did such things better. So did Handel. Mozart at twenty-five, when "Idomeneo" was produced, had full command of his genius. But it may well be true that his genius was for works of another order.

A Stylized Production

There is no need to comment at length on the Munich performance, which was scarcely of the distinction that *opera seria* inevitably demands. It is perhaps enough to name the participants: Fritz Krauss as Idomeneo; Sabine Offermann, Idamantes; Hildegard Ranczak, Elektra; Elisabeth Feuge, Ilia; Emil Graf, Arbace (who had little to sing after his chief airs were eliminated); and Julius Patzak, as the High Priest. Hans Knappertsbusch conducted an orchestra that in this instance was about as unsympathetic and lacking in quality or precision as any we have heard in Europe. Yet that same orchestra continues to play "Cosi fan Tutte" beautifully under Richard Strauss.

"Idomeneo" was "stylized" in Munich, as in Vienna, but in a different way.

PHILHARMONIC-SYMPHONY

Erich Kleiber to Lead First Six Weeks' Concerts—Toscanini and Walter to Share Baton

The season of the New York Philharmonic-Symphony will open on Thursday evening, Oct. 8, under the baton of Erich Kleiber. Mr. Kleiber will lead the first six weeks' concerts, as he did last season.

Arturo Toscanini will begin his first period of eight weeks with the orchestra on Nov. 16. Bruno Walter will conduct during the next seven weeks, making his first appearance with this orchestra on Jan. 11. Toscanini will return for the final eight weeks, from Feb. 29 through April 24.

Mr. Kleiber has scheduled four world-premieres and five first performances in America. Two of the pre-

Since this is a work in deadly earnest, and in no sense whimsical or capricious, it ought to fare better if staged with simple sincerity; its ancients in classic garb, rather than the Van Dyke pantalons of the Vienna version or the eighteenth century anachronisms of the Munich production.

The festival Mozart repertory otherwise embraced four works by Mozart:



Trude Heischman, Vienna

The Conductor of "Idomeneo": Hans Knappertsbusch, General Music Director of the Bavarian State Theatres

"Marriage of Figaro," "Cosi fan Tutte," "Don Giovanni" and "Magic Flute." To describe these in any detail would be merely to repeat what has been said in other years. The one Strauss "Cosi fan Tutte" was again a delight, but Knappertsbusch had the better cast for a performance of the same work entrusted to him. Julius Patzak, as Don Ottavio and Pamino, proved perhaps the best Mozart tenor of the day, and Heinrich Rehkammer was a good Figaro and Papageno.

In the Wagner performances in the commodious Prinz-Regenten Theatre, Patzak's poetic David must be placed as an achievement to stand beside his fiery Ottavio. The Isolde of Gertrude Kappel fares rather better in Munich than at the Metropolitan. So, too, the Isolde of Elizabeth Ohms. Both seem to have been cut to the Munich pattern.

Whether as Kurwenal, Hans Sachs or Amfortas, the singing of Hans Hermann Nissen is rewarding in its finish



Holdt, Munich

A Striking Elisabeth in "Tannhäuser" Was Sung by Felicie Hüni-Mihacsek at the Festival

and its sonority. Munich has another satisfying Amfortas in Georg Hann, but we admire him most as Kothner in "Meistersinger"—a fine singer, and when required, a droll one. At the opening of the festival, there was a new Beckmesser in the person of the versatile Berthold Sterneck. His Baron Ochs in the Munich "Rosenkavalier" is quite the fussiest we have seen; a caricature rather than a character.

Of this "Rosenkavalier" performance, ably conducted by Karl Elmendorff, we liked chiefly the Marschallin of Felicie Hüni-Mihacsek. It had some rare touches, particularly in the earlier part of the first act. A poetic Elsa, a vocally acceptable Eva, she seems to find the music of the Countess in "Figaro" a little trying for her and her Donna Anna is obviously overburdened. She also sings Elvira to the Donna Anna of Elisabeth Feuge, whose voice is better suited to some of the same roles, notably Eva and Donna Anna.

Singers Known in America

Besides those already named, singers well known in America have included Rudolf Laubenthal, Gustav Schützen-dorff, Maria Olszewska, Alexander Kipnis and Paul Bender. The Despina and Susanna of Elisabeth Schumann remain among the best of Munich's Mozart characterizations; and a fresh word of admiration must be said of the Brangäne and Fricka of Louise Willer, among the Wagnerian achievements. Perhaps no singer is more prominent in the Munich festivals than Wilhelm Rode, who turns with ease from Sachs and Wotan to the Count in "Marriage of Figaro."

General Musical Director Knappertsbusch bore the brunt of the conducting. Besides Elmendorff and Paul Schmitz, regularly connected with the Munich establishment, and Richard Strauss, to whom but one "Cosi fan Tutte" was allotted, Leo Blech of Berlin and Egon Pollak of Chicago had guest performances. Also Hans Pfitzner, now more of a Münchner than Strauss, was called upon to take the baton for two performances of an opera that continues to appeal almost exclusively to Germans, his own "Palestrina," last but certainly not the least ponderous in the Munich array.

SEASON TO OPEN OCT. 8

mieres are works by American composers, the "Pagan" Symphony of the late Henry Joslyn and a Rhapsody by Wallingford Riegger. Krenek's Variations for orchestra and Weinberger's Passacaglia for large orchestra and organ, composed especially for New York, are the other premieres.

Mr. Kleiber will introduce to this country extracts from Telemann's "Tafelmusik," three Symphonic Dances of Reznicek, three extracts from the Lyric Suite of Alban Berg arranged for string orchestra, Ravel's Minuet Antique, and the "Kleine Theater" Suite of Toch. His programs also include the First Symphony in D, of Dvorak, the Andante from Bruckner's posthumous Symphony and, in commemoration of the centenary of Goethe's death, excerpts from Beethoven's music to "Egmont."

Ninth International Festival Draws Modernists to Oxford

Americans Have Fine Showing in Concerts Given by Society for Contemporary Music—Comprehensive Lists Include Characteristic Works—Annual Haslemere Celebration Brings Classical Scores Presented by Dolmetsch and Associate Artists

By BASIL MAINE

LONDON, Sept. 1.—The ninth annual festival of the International Society for Contemporary Music opened at Oxford on July 22 and ended with two orchestral concerts in the Queen's Hall, London. It was a great success, and praise is due to Professor E. J. Dent for his work as president of the society and to all who made it possible to assemble the members in this "land without music."

It was a matter for pride, I think, that Britain's representative composers were able to claim a right to be heard with those of all the world, and I hope I shall not be accused of undue patriotic bias if I say that the English music heard at this festival was as distinguished as any of the other examples. The two ballets, for example, Constant Lambert's "Pomona" and Vaughan Williams's "Job," justify inclusion in the international repertory. "Pomona," in point of fact, was first presented by foreign artists. This was at the Teatro Colon, Buenos Aires, four years ago when La Nijinska was the producer.

Score Is Suitably Clear

The theme is simple and apt for dancing—the wooing of Pomona, goddess of fruits, by Vertumnus; his boldness, her fright and escape, and the ruse by which he ultimately wins her. The music is fittingly clear, lucid and a little austere. The same can be said of the same composer's "Music for Orchestra," which he conducted at one of the orchestral concerts. As it happened, this was the only work in that particular program which had organic strength.

The music of the other ballet, Vaughan Williams's "Job," makes a greater impression, I find, with every hearing. In addition, the invention of Geoffrey Keynes, who is an authority on Blake, and the production of Ninette de Valois form a reverent counterpoint to the sober pageantry and decorous movement of the music. This, in fact, is a genuinely English work, consistent in its inspiration. Out of the poet's vision has sprung the flame of music, and this again is reflected in the grave drama of the ballet. But the greatest of these elements is the music. It is the intense heat of the composer's imagination which has made this work a unified thing.

The two chamber concerts in Oxford and the orchestral concerts in London have not helped us to discover any bright new star in the firmament. What has been revealed is that the feverish pioneer work of a few years ago has almost ceased. The younger composers are less radical than their elder brothers. Many of them, indeed, go back



Ortho
Roger Sessions; His Piano Sonata Was an Outstanding Number on the International List



Lassalle
Frank Mannheimer, American Pianist, Heard as Soloist with the Society for Contemporary Music

to classical models, hoping thereby to be vouchsafed a double portion of grace. Four of the six works, for instance, in the program on July 27 were symphonic either in name or character. This reveals at least the desire to conciliate.

Diverse Symphonic Creations

But how diverse were these symphonic creations! First came the "Symphonic Music" of Roman Palester (Poland)—a tight-lipped, militant work with an air of "Let us break their bonds asunder." Then followed immediately Anton Webern's "Symphony for Small Orchestra," seemingly gathering the fragments that remained. This is music which can be accepted only conditionally. A restricted covenant must exist between composer and audience. After this, a Rhapsody by Virgilio Mortari (Italy) proved a megaphonic echo of things which have been most admirably said or inferred before. Dukelsky's Second Symphony provided yet another manner of symphonic procedure, compressed, skillful, gay, irresponsible and occasionally sentimental.

The concert ended with George Gershwin's "An American in Paris," a



Alexander Leventon
Eugene Goossens, Represented at the Festival by His Second Sonata for Piano and Violin



Mishkin
George Gershwin, Whose "American in Paris" Was a Feature of Modernist Programs

mistaken choice, it seemed to me, since in such a program the work appeared to be making more pretentious claims than the composer would probably wish to make.

Of the examples of chamber music, a few were outstanding, notably Roger Sessions's Piano Sonata (admirably played by Frank Mannheimer), Eugene Goossens's Second Sonata for violin and piano (a work which Albert Sammons and William Murdoch have made their own), Jean Cartan's Sonatina for flute and clarinet, and Delannoy's String Quartet.

Among the choral works were Szymanowski's "Polish Songs" for unaccompanied chorus, Szabo's "Song of the Wolves," Vaughan Williams's "Benedicite" and Roussel's setting of Psalm 80.

Both the Polish and the Hungarian examples lost something from being sung in English, not so much because of the translations as because of the choir's inability to translate the racial spirit of the music. There is no doubt in my own mind that Vaughan Williams's "Benedicite" was the finest of these examples. I have already written about this work in MUSICAL AMER-

ICA on the occasion of its first performance in Southwark Cathedral a few months ago. The performance in the Queen's Hall under Adrian Boult released the composition from the confines of "music apt for worship" and gave it a more universal ring. The impression was no less deep, especially as the National Chorus (trained by Stanford Robinson) and the B.B.C. Symphony Orchestra were intent upon doing honor to their countryman.

Haslemere Gives Old-Time Music

Another festival of a different order opened at Haslemere on July 20. This is the annual event which Arnold Dolmetsch devotes to old chamber music. It is gratifying to find that his work is bearing fruit. Whereas former festivals were carried through almost entirely by Dolmetsch and his gifted family, now they are helped considerably by those who have become proficient enough to take their part in a consort of viols or of recorders or to assist in a Bach cantata. It was, therefore, possible this year to give an interesting performance of Bach's "Peasant" Cantata as well as a number of works which require the assistance of a small orchestra.

On this occasion Dolmetsch made his audiences acquainted with a number of rarely heard instruments. The lute, viol, recorder, harpsichord and clavichord were there as a matter of course. But many of us heard for the first time the sopranino (the smallest member of the recorder family), the keyed flute of Bach's day, an early cithren (used in some broken consorts of the Sixteenth Century), and an example of the English virginals, which, incidentally, Dolmetsch values above similar instruments of any other country.

A Voice from the Past

Another voice sounding from the past was that of the *lyra da braccio*, an instrument resembling the primitive violin but with an entirely different principle. The bridge, for instance, is entirely flat and carries a melody string and drones tuned in fifths and octaves, and the strings are bowed simultaneously.

An interesting program in this festival was that devoted to court music of Louis XIII, XIV and XV. During this, we heard the collection of instruments known as "Vingt-quatre Violons du Roy." This ensemble includes the tenor violin, and the resulting clarity of the parts certainly is a point in favor of the restoration of this outlawed instrument.

John F. Sengstack and Dr. Preston Ware Orem Join Clayton F. Summy Co.

John F. Sengstack, until recently general manager of the Theodore Presser Company, and Dr. Preston Ware Orem, for many years publication manager of the same company, have resigned their posts with the above mentioned organization. They have associated themselves with the Clayton F. Summy Company of Chicago, to which they will devote their entire activities.

Frieda Hempel Sings at Ocean Grove

OCEAN GROVE, N. J., Sept. 10.—Frieda Hempel, soprano, was heard in a concert at the Auditorium here on Aug. 5. The audience of some 2000 received the noted singer with warm applause.

Music Educators of Many Countries Meet in Lausanne



Emile Gos, Lausanne

GROUP OF VISITORS FROM MANY COUNTRIES AT THE ANGLO-AMERICAN MUSIC CONFERENCE IN LAUSANNE

In the First Row Are Seen: Extreme Left, Dr. Ernest Bullock, London; Beginning Eighth from Left and Reading Toward the Right, Dr. W. C. Whittaker, Glasgow; Dr. Ernest MacMillan, Toronto; W. H. Kerridge, England; Mrs. William Arms Fisher, Boston; Mabel Chamberlain, London; Percy A. Scholes, Montreux; Mrs. Scholes; Lady Hadow; Sir Henry Hadow, British President of the Conference; Mrs. Weaver; Paul J. Weaver, Cornell University, Ithaca; Beryl Rubinstein, Cleveland Institute of Music; Russell V. Morgan, President, Supervisors National Conference, Cleveland; Dr. R. S. Thatcher, Harrow School, England; Rev. C. J. Beresford, London, and Mrs. Glen Broder, Calgary. Elsewhere in the Picture Are Seen: Bruce Carey, Philadelphia; R. J. Forbes, Fallowfield, England; Mrs. Forbes; Hazel Gertrude Kinsella, University of Nebraska, Lincoln; Karol Hlanciska, Representative of Poland; Dr. Richard Mönning, Representative of Germany; Ethel Bartlett and Rae Robertson; Grace H. Spoffard, New York; R. Meyer, Harefield, England; Dean William C. Mayfarth, Spartanburg, S. C.; W. H. Hewlitt, Hamilton, Canada; Arthur H. J. Searle, Detroit; Norman Peterkin, London; Oscar W. Demmler, Pittsburgh; Salevi Walevitch and Mrs. Walevitch, New York; J. J. Landsbury, Eugene, Ore.; Mrs. Louise B. M. Dyer, Paris; Elizabeth Coalson, Baltimore; Grace E. Pierce, Boston; Mabel Bray, Trenton; and André de Ribaupierre, Clarens, Switzerland

(Continued from page 3)

from the floor. In some cases special sessions were called for discussions of particularly vital problems, reports from these being brought back to the general session for record. All the evening meetings, with the exception of those held in the Cathedral, took place in the Lausanne Palace Hotel, the directors of which received great praise for their hospitality to the conference sessions and members throughout the week.

Meeting Pronounced a Success

Several leaders were unanimous in declaring that the meeting had successfully achieved its aims. Representative comments secured exclusively for the readers of MUSICAL AMERICA by the writer were as follows:

"The conference has been, in every way, most successful," said Sir Henry Hadow, British President of the Conference, "not only in the ground which deliberations have covered, but in the opportunity it has given to musicians from both side of the Atlantic of meeting together, of comparing experiences, and of forming friendships."

"My strongest impression is one of hearty good friendship between Americans and Britons," said Percy A. Scholes, the British Chairman and Honorary General Secretary of the Conference, "with an equal readiness to work together on professional problems, then to put them aside and play together—play both in the sense of music and in the sense of fun."

Paul J. Weaver, American Chairman

of the Conference, declared: "The central thought, the very spirit of our week's meeting has been that of international interdependence and international unity in the art which binds all men together."

"It has been a successful meeting with opportunity of comparing various ways of solving problems in music education common in both countries," was the opinion of Russell V. Morgan, president of the Supervisors' National Conference. "Eventually it will bring all nations together for valuable discussion looking toward solution of musical questions of international importance."

Roy Dickinson Welch, professor of music at Smith College, said: "The meetings of the Anglo-American Music Conference proved to be an invaluable and stimulating opportunity to hear and take part in discussions of problems that are of immense interest to all who are concerned with any aspect of musical education. The exchange of thought and contact with differences in standards served to clarify ideas on many important issues."

Musical Programs Are Feature

Conference sessions were intermingled with frequent brief concerts, favorite artists heard during the week including the Prague String Quartet, Rae Robertson and Ethel Bartlett of London in programs of two-piano music; Beryl Rubinstein of Cleveland, Harold Milligan of New York, Mrs. Norma O'Neill of Paris; André and Emile de Ribaupierre of Clarens, Switzerland; Salevi Walevitch and Mme.

Walevitch of New York in programs of Russian Songs, the Boys' Choir of Firth Secondary School, Sheffield, England (Desmond MacMahon, conductor), the Southwest Choral Society of London (Frank Odell, conductor), Inga Hill of New York, and Yves Tinayre, tenor, of Paris. For the success of the musical programs, great credit is due the "Masters of the Music"—Stanley Roper of London and Dr. John P. Marshall of Boston.

A brilliant demonstration was given

before the conference on Saturday morning by M. Jaques-Dalcroze and a group of his pupils from Geneva. Work was done by child pupils and by older, advanced students, after which M. Jaques-Dalcroze answered through an interpreter questions which were put to him by his audience.

Outstanding evening events were the Cathedral recital on Sunday evening and the Cathedral concert on Wednesday evening, given by the Conference

(Continued on page 30)

School Music Increases in America

WASHINGTON, Sept. 10.—The place of music in the American public schools has been greatly strengthened during the last few years, according to a statement recently issued by the U. S. Bureau of Education. In high schools alone, over 21 per cent of the students are studying vocal music. Individual interest in music is increasing instead of decreasing since the advent of the radio, the bureau states.

The technique of teaching music appreciation has been completely changed within the decade. Information about music and its chronological history are no longer taught by reading treatises and articles. The new procedure leads the children themselves to ask "What does music say?"

A few years ago piano instruction was given in only a few schools. Now hundreds of cities are offering it to thousands of pupils.

Junior and senior high school attention to music has increased greatly during the decade. Orchestras and bands have been the most distinctive development in senior high schools during the period. This has been due largely to the activities of the Music Supervisors' National Conference, aided by the National Bureau for the Advancement of Music.

ALFRED T. MARKS.

Ravel Writes Piano Concerto for Left Hand

BERLIN, Sept. 1.—Maurice Ravel has composed a piano concerto for left hand only, which is dedicated to Paul Wittgenstein, a pianist who lost one arm in the war. The first performance will be given by this artist in Berlin next December with the State Opera Orchestra under Erich Kleiber.

Salzburg Hails Viennese and Scala Opera Forces

New Festival Productions Include "Orfeo," "Cosi Fan Tutte," "Zauberflöte" and "Entführung" — Walter Krauss and Beecham Among Conductors Heard — Scala Company Gives Guest Series Under Lucon

By OSCAR THOMPSON

SALZBURG, Aug. 31.—Longest by the calendar and most ambitious in number of operas performed of any Salzburg Festival was this year's series, which began on July 25 and concluded on Aug. 30. The program included eleven operas, ten concerts by the Vienna Philharmonic, and various serenades, chamber music programs and choral works given in the Salzburg Cathedral, besides the Reinhardt dramatic performances.

Four operas were either new productions or restudied works not included in the repertory given at the last several festivals by the forces of the Vien-



Ellinger, Salzburg

A Scene from the New "Cosi Fan Tutte" Production at Salzburg. The Principals Are Viorica Ursuleac as Fiordiligi, Eva Hadrobova as Dorabella, Adele Kern as Despina, Franz Völker as Gratiano, Karl Hammes as Ferrando, and Josef von Manowarda as Alfonso

na quale" and Cimarosa's infrequently heard "Matrimonio Segreto." The roster of opera and concert conductors was reduced by the illness of the late Franz Schalk, long one of the paladins of these festivals. His burdens were divided between Krauss and Walter. Sir Thomas Beecham took over the orchestral concert originally planned for Toscanini.

Last summer the regular Vienna-Salzburg forces presented "Don Pasquale" with notable success under Bruno Walter. One could only regret that this year the much less aristocratic "Pasquale" of the Scala visitors was substituted.

The best of the Italian performances undoubtedly was "Il Barbiere," in which Conductor Lucon whipped up the ensembles and prodded the patter until a breath-taking celerity was attained, without loss of clarity or crispness.

Cimarosa Opera Dated

"Il Matrimonio Segreto" looms larger historically than it does in the theatre. The score both echoes Mozart (who was at the height of his career when it was written) and prefigures Rossini. But the secondary Mozart and tentative Rossini are not necessarily vital for the operatic listener. This Scala performance was mildly pleasurable, but commonplace; without the charm which alone may give the Cimarosa score a glow of vitality today.

Singers who participated in the Scala performances included two competent florid sopranos known to some extent in America, Graziela Pareto and Tina Paggi; a baritone favorably regarded in England as well as Italy, Mariano Stabile; and admirable bass, Umberto di Lelio, and two rather indifferent tenors, Tomaso Alcaide and Christy Solari. Stabile was the personality of the ensemble, but his singing had for us more of flourish than of beauty, and was attended by an excess of gestural and facial byplay, often at the expense of other personages, when it was their turn to occupy the centre of the stage. The conducting of the stocky, shock-haired Lucon had abundant energy and contagious enthusiasm. There was no reason to regret that the orchestral ensemble had not, like the singers, been imported from Milan.

Of the new productions undertaken

by the usual festival organization, "Orfeo," or, to give it the German title, "Orpheus und Euridike," attracted the widest interest and drew the two most notable audiences of the festival. But to our notion, the new "Cosi fan Tutte" was the more satisfactory achievement.

To cast Sigrid Onegin for Orpheus and Maria Müller for Euridike was alone sufficient to create something of a stir in this part of the world. Among the best singing of this Salzburg production (we speak of the second performance, not the first) was that of diminutive Maria Cebotari, a discovery of the year in Berlin and snatched up by Salzburg for Eros. Hers is a voice as pretty as it is fresh, and her style is unmannered.

Mme. Onegin's make-up was admirable. So, too, her acting and most of what can be summed up as style. Her voluminous voice seemed the very organ for the role. But she sang persistently sharp and with that breathy dispersion of tone which at times mars the effect of what is perhaps the most remarkable contralto of the day. Mme. Müller fitted as best she could into a shifting picture largely determined by the choreography of Margarete Wallmann. The fantastic "Inszenierung" of Karl Heinz Martin was of an order that may be discreetly written down as "controversial." Some of us would have preferred a simpler and more classical background for the lyric tale. Bruno Walter was the hero of the performance, as he was of the festival.

"Cosi fan Tutte" Delights

"Cosi fan Tutte," very fortunately stylized, largely by the use of curtains which conveniently bridged over the many changes of scene (as in the Metropolitan production of a few years back), was a triumph of the ensemble rather than of individuals. There was no such fascinating orchestral badinage as in the performances of this work that have fallen to Richard Strauss in Munich, but the playing was refined and smooth the while, and Clemens Krauss seemed to concentrate all efforts on a stage unity and a cohesion rare in Mozart representations anywhere. Viorica Ursuleac sang Fiordiligi distinctly better than she had sung the Countess in "Figaro's Hochzeit." Eva

Hadrobova was an acceptable Dorabella, Adele Kern a lively Despina. The men were more praiseworthy, Franz Völker surprising us with the fluency of his Mozart singing—for the Hamburg tenor has a robust voice—and Karl Hammes adding good looks to good vocalism. Both made capital of important airs that were eliminated entirely from the Metropolitan performances of this work. Josef von Manowarda completed the quintet as the cynic.

"Magic Flute" Restudied

"Magic Flute" was chiefly notable for the prettily sung Pamina of Lotte Schöne, of the Berlin opera, a newcomer to Salzburg this year; and for the delightful Papageno of Hammes. Hans Fidesser, also a newcomer from Berlin, was rather better than the run of Taminos. The Sarastro was Richard Mayr; the Queen of the Night, Maria Gerhart; Papagena, Irene Eisinger. Again the orchestra under Walter eclipsed the singers, a common experience in Salzburg.

Walter also took over "Don Juan," which had been in the hands of Schalk. Germaine Lubin, the French soprano,



Wellington

Sigrid Onegin, a Notable Orpheus in Gluck's Opera at the Salzburg Festival

was rather out of her element as Donna Anna, though some of her dramatic high notes were of stirring effect. If the Elvira of Louise Helletsgruber was light of tone, dramatically and pictorially it was again praiseworthy. Hammes repeated his now familiar impersonation of Don Juan and Mayr his Leporello. Lotte Schöne was an attractive Zerlina, though less felicitous in song than as Pamina. Unhappily, the Salzburg "Don Juan" is badly staged, not only as to appearances but with respect to ordinary practicability.

"Fidelio" passed from Schalk to Krauss and lost something thereby, but gained fresh interest by the advent of Völker in the role of Florestan, which he sang with power and conviction—a distinct improvement over any previous Florestan in Salzburg. Emanuel List succeeded sonorously to the last-act duties of the Minister.



Ellinger, Salzburg

A Group at the Salzburg Festival: Left to Right, Lotte Lehmann, Soprano; Herbert Witherspoon, Artistic Director of the Chicago Civic Opera, and Anita Colombo, Manager of La Scala, Milan

na Opera, transported bodily to the festival city on the Salzach.

The operas newly staged were Gluck's "Orfeo," Mozart's "Cosi fan Tutte" and "Die Entführung," with "Zauberflöte" restudied and recast after having been dropped for two years from the festival list. Works continued from last year were Mozart's "Figaro's Hochzeit" and "Don Juan," the former with the same cast, the latter with a new Donna Anna; Beethoven's "Fidelio" and Strauss's "Rosenkavalier."

Besides this liberal expansion of the festival program, singers from the Scala Opera in Milan participated in a "Stagione d'Opera Italiana," conducted by Arturo Lucon. His orchestra was the same as that conducted by Clemens Krauss and Bruno Walter in the German performances: the Vienna Philharmonic, perhaps the finest operatic orchestra in the world. The Scala performances, which served as a curtain-raiser through ten days, were Rossini's "Barber," Donizetti's "Don Pas-



Dear MUSICAL AMERICA:

Wasn't I glad to see them put on an American program at the Stadium? It was delayed a number of times on account of the rain, but finally came to a hearing on Thursday evening, Aug. 13, drawing a great big audience.

Some say that the crowd was due to George Gershwin's appearing in his "Rhapsody in Blue." All right, I say. Gershwin should be a box office attraction. He has had enough publicity, and has enough merit, to be one.

The program had variety, and that's something. Hans Lange conducted Hadley's "In Bohemia" Overture and two of Chadwick's "Symphonic Sketches" brilliantly. Deems Taylor his suite "Through the Looking Glass," Allan Lincoln Langley his tuneful waltz "Pastorale," very much à la Johann Strauss in conception, if not in inspiration. Russell Bennett and Oscar Levant were the soloists in Mr. Bennett's March for two pianos and orchestra, first time in New York and, as I have said, George played his Rhapsody.

The audience liked it all save the Bennett, which proved to be a taxing piece to grasp at a single hearing. It is modern à la 1931—also à la Stravinsky! and very clever, very, very, in fact. It suggests Mr. Bennett as an expert orchestrator rather than as a significant composer.

The program was worth while, however, if for nothing else, for introducing to us William M. Daly. This unassuming young musician, who has spent most of his life conducting and scoring musical comedies (by Jerome Kern and George Gershwin), took the baton for the "Rhapsody in Blue" and the Bennett march, revealing at once an unmistakable and outstanding talent as a conductor. He has the stuff with which conductors are born, namely, real authority with his players. How he made things hum!

I am told he knows his Beethoven, Brahms and Debussy quite as well as he knows the music he was heard in. I, for one, hope he will have a chance next summer at the Stadium to be heard in a symphonic program or two. He is the best new American conductor I have heard, and I've heard them all.

Speaking of Americans, I was happy to see that Coe Glade scored so conspicuous a success in Cleveland last month as Carmen and Amneris. Miss Glade came into prominence three seasons ago in the Chicago Civic Opera, of which she is a member. Since then

she has won artistic triumphs wherever she has appeared.

She has a voice of rare beauty and she knows the stage. That is why she has made a place for herself in so short a time.

Ossip Gabrilowitsch is back from Europe. While there he learned of the Toscanini incident in Bologna, told the world in cable dispatches of his sympathy with the great Italian conductor and as a protest cancelled his engagement to conduct a concert at La Scala.

He even went further. He and his wife travelled from Zurich to Milan to visit Toscanini and to extend a personal greeting. Toscanini told Gabrilowitsch of his experience, which Gabrilowitsch informs us was a harrowing one. Says the Russian conductor: "In the expression of his feelings, the great artist before us also divulged the great man. He did not lack the courage of a hero. His eyes blazed with the worship of independence and truth. His declaration of dislike for the present state of affairs in Italy was expressed in bold, round phrases. 'Truth,' said Toscanini, 'truth we must have at any price and freedom of speech, even if that price should be death. I have said to our Fascists time and again, 'You can kill me if you wish, but as long as I am living I shall say what I think.'"

"He had entirely recovered from the blows inflicted on him, blows which were by no means a mere box on the ear delivered by a couple of youths. Blows were literally rained on him, causing blood to flow from his mouth. As far as is known, not one of his assailants has been arrested or punished. Think of it!

"His passport was taken away from him and for three weeks he remained virtually a prisoner in his own house, thus being obliged to cancel his concerts in Vienna. At the end of the three weeks the ban was lifted and his passport returned, so that he was able to leave for Bayreuth. Impressive as Toscanini is when conducting an orchestra, he was even more so that morning, when his face glowed like a brand with the inspiration of fearless truth. A real hero!"

This championing of Toscanini comes fittingly from Gabrilowitsch. It is not the first time that he has dared to speak out in the cause of justice and truth. Twenty years ago when Gustav Mahler died, the late H. E. Krehbiel, who had attacked Mahler mercilessly during his conductorship of the New York Philharmonic, wrote a scathing article in the New York Tribune, of which he (Krehbiel) was music critic.

Gabrilowitsch replied in a letter rebuking Krehbiel sharply, and sending copies of it everywhere. Krehbiel was a power in the New York press in those days, and Gabrilowitsch knew that he would come before Krehbiel for judgment when next he appeared in New York. But that did not deter him. He spoke his mind fearlessly and boldly.

I can readily see why he admires Toscanini's heroic courage. Gabrilowitsch has that same courage. There are few that have.

Toscanini did not have such a happy time at rehearsals at Bayreuth this summer. They say he found the orchestra far from satisfactory and at times was beside himself.

He used to say "No, no!" so frequently, I learn, that not a few of the men were inclined to speak of him as "Toscanono!"

To which Shakespeare would have replied: "What's in a name?"

Little Beatrice Belkin, who was at the Metropolitan last season, is to appear with Ed Wynn in his forthcoming show. More power to her! Not every soprano who has a scale that runs high above the staff can fill the vacant shoes of a *coloratura assoluta*, especially if she's not given an opportunity!

I once heard a very wise old woman say she couldn't understand why it was that, although no one would get up in public and play the piano or the violin unless they were pretty good at it, *anybody*, with very little urging would stand up and sing!

That's true as gospel. Why, even I—though I never had much if any voice . . . ahem! Well, coax me just a leetle bit and see what happens!

The history of music is strewn with examples of happy homes that have been broken up through the vocal ambitions of a wife. It now appears that operatic hopes were a factor in the divorce of the late heavyweight champion, Jack Dempsey, and his wife, the beautiful Estelle Taylor. Miss Taylor had tonsils, two of them, and the surgeon excised them. He told her, coincidentally, that she'd have to exercise her throat or it would get stiff. Estelle sought out a singing teacher, and the singing teacher, strange to relate, told her she had a voice and might make a career on the opera stage.

Jack said he simply couldn't think of standing in the way of her having a Career!

Moral: Should husbands let their wives have tonsils?

I read with shock, though without surprise, that a woman of fifty committed suicide recently because she couldn't stand the noise of the radios in her neighborhood.

She ought to live in my neighborhood! Either she'd have made away with herself a long time ago, or else got so used to it that she wouldn't hear it at all. I, personally, haven't done either yet; but I probably shall.

Vienna recently viewed Jeritza's Santuzza with mixed feelings. One critic had more to say of her rolling down the church steps than of her singing. Well, primadonnas are always interesting in new rolls, whether of the ecclesiastical step variety or those of Messrs. Royce et al.

What a lovely musical film is "Die lustigen Weiber von Wien" (The Merry Wives of Vienna)! It has been playing for two months at the Little Carnegie Playhouse on West Fifty-seventh Street.

Robert Stolz, composer of that outstanding success, "Zwei Herzen im Drei-Viertel Takt," has written the music for this, too, and what charming music it is, lilting Viennese songs, of which "Ich lieb nur eine" ought to be as popular as the song "Zwei Herzen" in the film of that name. The whole performance is delightful, truly Viennese in conception and execution. The director is Geza von Bolvary, the author of the scenario, Walter Reich, both of "Zwei Herzen" fame. Then there is Willy Forst, who distinguished himself in that film with his comedy work, starred as a very gallant ballet master. Don't miss it if you like atmosphere, pretty, light music, fine acting, and ten charming Viennese girls, the daughters in this film of an Austrian Hofrat.

Vienna has enthroned two street musicians and given them a money prize. The prize was small, but then, a prize is a prize. The masculine prize

With Pen and Pencil



After Visiting Bar Harbor During the Summer, Walter Damrosch, Dean of American Conductors, Will Resume in October His Musical Appreciation Series for the National Broadcasting Company, of Which He Is Musical Counsel. His Vacation Was Interrupted by California Appearances, His First as a Leader of Symphonic Programs Since 1928.

went to a whistler, who was given the equivalent of \$14 in gold, a complete outfit of clothes and a trip to the country. The queen was a lady yodeler, who got the same amount of money, a complete sartorial outfit, and then, O bliss! O rapture! a "permanent wave!"

All this seems very charming to me, and I ask myself why nothing of this sort is possible on the sidewalks of New York. True, we have few street musicians and most of them are pretty bad. But, then, why not?

I remember years ago when visiting in London, a group of people, masked, who used to come to a certain street corner on the same evening of every week and give a really excellent concert. They drove up in a cart in which was a small "cottage" piano, and did their stuff. Then the hat was passed and it was no uncommon thing to see gold pieces therein.

Of course, in this country, masks are forbidden on the street. They might conceal gunmen which would be risky for an otherwise completely safe public. This probably keeps many singers, who might otherwise be willing to turn an honest penny, and who probably need the same badly, from trying their luck in this manner.

It's nice to know that Mayor "Jimmy" Walker is attending operatic performances while on his tour of rest in Europe. Who knows but that he may be getting data for a municipal opera company in New York? opines your

Mephisto

Coming to America from the Art Centres of Europe



Ravagnan
Dr. Vittorio Podrecca, Director of Operatic Performances Given with Marionettes of the Teatro dei Piccoli



Willinger Lechner
The Viennese Sängerknaben (Boys' Choir) and Its Conductor, Dr. Georg Gruber



Vicente Escudero, Spanish Dancer, with Carlita Garcia, a Leading Member of His Ensemble

S. HUOK, New York manager, who recently returned from Europe, has announced a number of new artists and ensembles which he will present in the United States.

The Hurok list will again be headed by Mary Wigman, famous exponent of the modern dance. Miss Wigman, following her triumphant first visit to Eastern cities last season, will make a coast-to-coast tour.

As previously announced, Yascha Yushny's colorful Russian revue, "The Blue Bird," will be one of the coming winter's novelties. The company includes a selected group of Russian singers and dancers, with Mr. Yushny as witty master of ceremonies.

Another newcomer this season will be Vicente Escudero, Spanish dancer, accompanied by his own ensemble, which includes the danseuses, Carlita Garcia and Almeria, and a group of native piano and guitar players.

Mr. Hurok will also present in the coming winter Egon Petri, noted Dutch pianist and pupil of Busoni. Mr. Petri has carried on the tradition of his celebrated teachers as a faculty member of the Manchester Royal College of Music and the Berlin Hochschule. In 1923, he was among the first artists invited to give recitals in Moscow and Leningrad. He has appeared in many other European capitals, where he has

a reputation as a brilliant interpreter of the classics.

Marionette Theatre Announced

For the season 1932-33 Mr. Hurok has engaged attractions of equal novelty and preeminence. Among these is the Teatro dei Piccoli, the remarkable Italian marionette theatre. Its puppets are almost life-sized, and the presentations are accompanied and interpreted by a troupe of Italian opera singers and by a full orchestra under its own conductor. Many noted persons in various countries have endorsed the artistic quality of the performances. The repertoire of the theatre, under the direction of Dr. Vittorio Podrecca, includes, among others, the following complete operas: "Don Juan" by Mozart, "Barber of Seville" by Rossini, "L'Elisir d'Amore" by Donizetti, "The Sleeping Beauty" by Respighi (especially composed for the organization), "The Geisha" by Sidney Jones, and Shakespeare's "Tempest," with music by Gluck and Purcell.

Famous Viennese Boys' Choir

The Hurok management will present the Viennese Sängerknaben in 1932-33. This boys' choral association was founded in 1498 to furnish music for the Imperial Chapel. In the famous choir school, which it has maintained to this day, Haydn, Mozart and Schu-



Von Gudenberg
Poldi Mildner, Sixteen-Year-Old Pianist

bert received part of their musical education. Among other famous names associated with the chorus are those of Beethoven, Bruckner and Hans Richter. The boys of the choir today perform operas in rococo costumes in addition to their church numbers and other classic repertoire. They have appeared in

concert in many capitals, including Rome, where they sang last spring at the invitation of Pope Pius.

Among the operas presented under the leadership of their conductor, Dr. Georg Gruber, are several by Mozart, Pergolesi and Haydn. Their choral repertoire includes works of Bach, Schubert, Schumann, Mozart, Wagner, Brahms, Richard Strauss, Johann Strauss, Pergolesi and Thomas Morley.

Another ensemble to be presented, season after next, is that of Alice Ehlers, cembalist, and the sopranos, Marietta and Martha Amstadt. Mme. Ehlers is considered on the Continent and in England to be one of the foremost living harpsichordists. This group, in rococo costumes, interprets compositions of Handel, Rameau, Gluck, Purcell, Mozart, Scarlatti and Monteverdi.

Greek Soprano Engaged

Marguerite Perras, Greek lyric soprano, of the Berlin State Opera, will be another American debutante in 1932-33. She has sung the roles of Butterfly, Cherubino, Mignon and Gilda in Berlin and appeared as soloist with the leading German orchestras with success.

Another visitor will be Poldi Mildner, sixteen-year-old Viennese pianist, who won remarkable tributes from the Berlin press at her debut last April.

GUGGENHEIM AWARDS OPEN

Fellowships in Music Are Available for Next Year

The John Simon Guggenheim Memorial Foundation announces that a limited number of fellowships for research and for creative work in the fine arts, including music, will be available for 1932. For the present, fellowships in music will be awarded only to candidates who have plans for creative work in composition or for research in the history or theory of music.

Fellowships are open to American citizens of either sex, married or unmarried, and normally of ages between twenty-five and forty years. But for 1932-33 the committee of selection has been empowered in exceptional cases to make a limited number of grants to scholars over forty. The stipend will

normally not exceed \$2,500 for a year, and may be used for residence abroad.

Evidence of unusual capacity for research or of creative ability, and definite plans for foreign study, must be presented to the committee. Applications must be made before Nov. 1 next to Henry Allen Moe, secretary of the foundation, 551 Fifth Avenue, New York.

Frank Laird Waller Receives Honorary Degree from Chicago School

MILWAUKEE, Sept. 10.—Frank Laird Waller, conductor of the Milwaukee Philharmonic, was awarded an honorary degree of Doctor of Music, for outstanding achievement in the field of music, at the commencement of the Gunn School of Music in Chicago on July 30. The degree was conferred by Dr. Glenn Dillard Gunn.

WOODSTOCK PAYS TRIBUTE TO RESIDENT COMPOSERS

Premieres of New Works by Antheil and Rogers Are Features

WOODSTOCK, N. Y., Sept. 10.—Pierre Henrotte's annual local composers' concert took place at Woodstock on Monday evening, Aug. 24. The group of works included contributions by Robert Rogers and George Antheil.

Originally Mr. Antheil's Quartet was to have been done, but it was discovered that the parts had been left in New York. The composer wrote a new set of six short pieces between Friday afternoon and Monday. Only four were played, as the string ensemble did not have time to learn the other two. The numbers are extremely brief, but very colorful and charming, with no atonalities to speak of. They are said to be

sketches of personalities encountered in Woodstock.

Another interesting feature of the program was a Piano Quartet by the youthful Robert Rogers. This is an ambitious work. Mr. Henrotte and his ensemble played Mr. Rogers's First Quartet last summer. A contribution by the same composer was a musical setting of Shelley's poem, "Music When Soft Voices Die." This was well sung by Mme. Jeanne Palmer Soudeikine. Other numbers were a posthumous Suite for violin and piano by Thomas Cator, and a work for 'cello and piano by Elizabeth Harrington.

The ensemble consisted of Mr. Henrotte, violin; Leon Berzin, viola; Engelbert Roentgen, 'cello; Gerald Kunz, violin, and Sandor Vas and Howard Cubic, piano. ALINE FRUHAUF.

BANFF CARRIES ON LIGHT OPERA SERIES

Canadian Pacific Railway Sponsors Varied List of Productions

BANFF, ALTA., Sept. 10.—The experiment of a light opera season proved so successful last Summer that the Canadian Pacific Railway repeated it this year, giving a series of performances twice a week during July and August in the ballroom of the Banff Springs Hotel. Programs included presentations of Gilbert and Sullivan's "Pinafore" and "Trial By Jury," scenes from "Carmen" and "Faust," and three Canadian ballad operas with scores by Dr. Ernest MacMillan, Dr. Healey Willan and R. G. Manson of Toronto.

Radio Singers Take Part

Alfred Heather again directed the productions. Singers were recruited from the group known to radio audiences as the Musical Crusaders. They included Beatrice Morson, Ethel Lue-ning, Terry Horne, Mary Francis James, Amy Fleming, Herbert Hewetson, George Lambert, Alice Strong and Stainton Lucas. The scenery was designed by Trevor Garstang; W. Hitchman was stage manager.

In addition to their stage performances, these artists appeared on the regular Friday evening radio hour which the Canadian Pacific Railway broadcast during the Summer from the studio at Banff. The choral ensemble of the Musical Crusaders was heard in programs devoted to special themes, such as "The Music of the Mountains" and "The Music of Flowers."

Stuart Ross Holds Summer Class and Fulfills Concert Engagements

Stuart Ross, pianist and accompanist, in addition to holding a large summer class, has fulfilled a number of concert engagements. He appeared in Ocean Grove, with Eda Kroitzsch; at Buck Hill Falls, Pa., with the International Singers; at Columbia University, with Robert Elwyn, and at the Riverside Chapel, with George Griffin. Mr. Ross also made several radio appearances with the International Singers and the Serenaders Male Quartet, for which he is accompanist and arranger. He also played the accompaniments and conducted operas on the Steel Pier at Atlantic City on Sundays. In August he was accompanist for Frieda Hempel in a concert at Ocean Grove.

Mr. Ross will return to New York in October to resume his concert activities.

Dan Gridley, tenor, will open his season at the Worcester Festival on Oct. 7 and 8.

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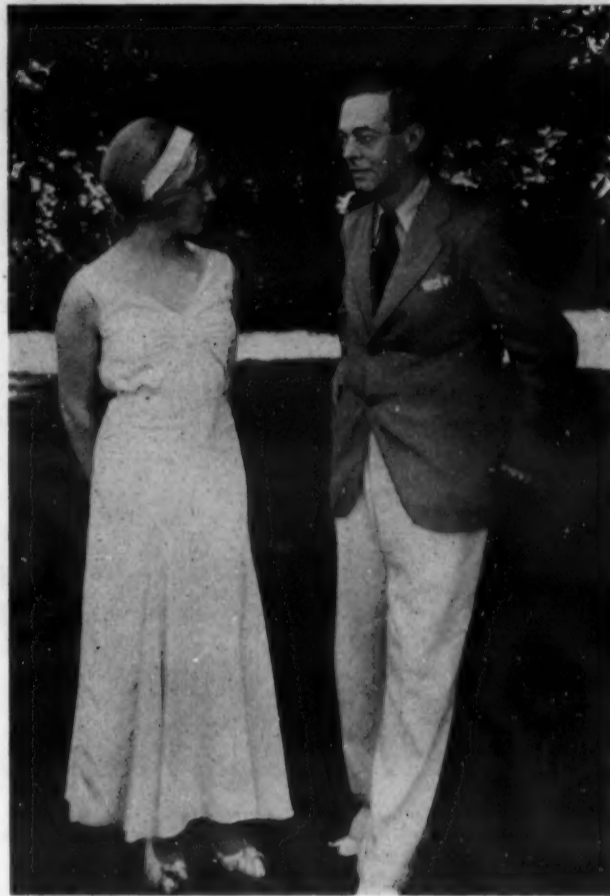
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Handing on the Torch

AN outstanding event of the summer season at Chautauqua, N. Y., was held on Aug. 12, when Ernest Hutcheson, dean of the Juilliard Graduate School and head of the Chautauqua piano department, conducted the symphony orchestra with Beula Duffey, a brilliant young pupil of his, as soloist in Strauss's "Burlesque." The performance was of a high order, and an audience of 5000 applauded the artists with manifest enthusiasm. Miss Duffey displayed a complete understanding of the work which is not often played and surmounted its technical difficulties with ease.

Mr. Hutcheson's season at Chautauqua, including the holding of master classes and the giving of illustrated lectures, ended on Aug. 19. Returning to New York, he has been occupied with the completion of plans for the formal opening in the early autumn of the new Juilliard Building.



Harold Wagner

Ernest Hutcheson and Beula Duffey, His Pupil, Photographed at Chautauqua After Miss Duffey Had Played Strauss's "Burlesque" With Orchestra Under Mr. Hutcheson's Baton

PLAN COAST CONSERVATORY

Frank A. Vanderlip Offers Land Gift if Endowment Is Raised

Frank A. Vanderlip has offered to donate a tract of land on which to establish a large conservatory of music at Palos Verdes, Cal., some fifteen miles from Los Angeles, according to an announcement made recently by Frank A. Vanderlip, Jr., son of the financier.

The offer was made with the condition that the supporters of the movement obtain funds for the construction of the buildings and a sufficient endowment to guarantee the permanence of the school. E. Robert Schmitz, pianist, is heading the committee for the project. If the campaign for securing funds is successful, it is planned to open the school next year at the time when the Olympic games are held on the Pacific Coast.

Among noted musicians who have been mentioned in connection with the faculty are Arnold Schönberg, Franz Schreker, Bronislaw Huberman, Artur Rodzinski, Walter Giesekeing, Margaret Matzenauer and Jascha Heifetz.

Philadelphia Conservatory Names Faculty for Coming Season

PHILADELPHIA, Sept. 10.—The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, is entering upon its fifty-fifth season. The school management has announced the re-engagement of the following noted teachers: Olga Samaro-ff, piano master class; Arthur Reginald and Aurelio Giorni, piano; Boris Koutzen, violin; Willem van den Burg, cello; Marcel Grandjany, harp; Fred-erick W. Schlieder, musical science and

composition; Susanna Dercum and Ruth Montague, voice. An addition to the faculty is Charlton Lewis Murphy, violin. A reciprocal arrangement has been made with Ralph Kinder's Organ School, effective after Sept. 1.

New England Conservatory of Music Receives Bequest

BOSTON, Sept. 10.—The New England Conservatory of Music is one of several institutions which will share in public bequests totalling \$14,900 in accordance with the will of Emma M. E. Reed, of Dorchester, Mass., widow of George M. Reed, a Boston attorney.

The bequests are: \$5000 to Amherst College, the income to aid students; \$1,000 each to the New England Conservatory, Unitarian Pension Society, Friendly Welfare Society, Farm and Trade School, Community Health Association, and smaller amounts to several other causes and institutions. The South End Music School will receive \$300.

Announce Concert Series for Cincinnati

CINCINNATI, Sept. 10.—J. Herman Thuman announces that his artist series for next season will include appearances by Fritz Kreisler, the Don Cossack Russian Male Chorus, Sergei Rachmaninoff, Lily Pons and Mary Wigman.

One of the concerts of the Matinee Musical Club will be given by Elisabeth Schumann, soprano.

PITTSBURGH, Sept. 10.—Arrangements have been completed whereby the University of Pittsburgh will accept credits from the Pittsburgh Musical Institute.

W. E. B.

MUSICIANS RETURN FROM OTHER SHORES

Liners Bring Prominent Artists — Several Sail for Europe

Although the autumnal influx of musicians from foreign countries is not yet at its full height, a few prominent artists have returned, and several have left for other parts.

The Albert Ballin, arriving on Aug. 28, had aboard Gottfried Pistor, Wagnerian tenor, who will sing with the San Francisco and Los Angeles opera companies and the Philadelphia Grand Opera Company.

On Sept. 2, Hans Letz, violinist, arrived on the St. Louis. Margaret Matzenauer, contralto, returned aboard the Vulcania on Sept. 4, to prepare for an extensive concert tour beginning next month.

Holds Operatic Auditions

Herbert Witherspoon, who begins his first season as artistic director of the Chicago Civic Opera Company this fall, returned on the Bremen on Sept. 5. During his stay in Europe, Mr. Witherspoon attended festivals in Verona, Bayreuth, Munich and Salzburg. He also held special auditions for candidates for the Chicago Opera, in Brussels, Berlin, Milan and Paris.

Walter Wohlbe, chorusmaster of the Friends of Music, was also on the Bremen. Maurice Baron, conductor of the Roxy Symphony's weekly broadcasts, arrived on Sept. 7 and conducted that same night.

The Conte Grande, arriving Sept. 7, brought Giulio Setti, chorusmaster of the Metropolitan; William J. Guard, press representative of the same organization, and Mrs. Dorothy Benjamin Caruso, widow of Enrico Caruso. With Mr. Setti was his new assistant, Giuseppe Conca, who has trained opera choruses in Rome, London and Buenos Aires.

Albert Coates, who closed his engagement at the Lewisohn Stadium on Aug. 31, sailed on the Mauretania on Sept. 2. Lucrezia Bori, soprano of the Metropolitan, after finishing her season at Ravinia on Aug. 29, sailed on the Bremen on Sept. 8.

Cadman's "Oriental Rhapsody" Has Repeated Hearings

Charles Wakefield Cadman's "Oriental Rhapsody," after Omar Khayyam, had a fine performance by the San Diego Symphony, under the baton of Nino Marcelli, on "American Night" at Balboa Park Pavilion on Aug. 18, when compositions by Hadley and MacDowell were also given. A large audience applauded the works and Mr. Cadman was accorded a personal ovation.

The Rhapsody has been played in recent months by the Los Angeles Philharmonic, under Artur Rodzinski's baton, the Cincinnati Symphony, under Fritz Reiner, and on NBC programs, Walter Damrosch conducting.

Stojowski Heard in Cornish School Recital

SEATTLE, Sept. 10.—Sigismond Stojowski was heard in a recital in the Cornish Theatre on a recent evening. The noted pianist played the Schumann Fantasie, a Chopin group and works by Bach-Liszt, Haydn, Debussy and Paderewski, as well as his own "Thème Cracovien varié."

Music School Planned in Radio City

THE establishment of a large training school for musicians is planned as part of the activities of New York's \$250,000,000 Radio City, sponsored by John D. Rockefeller, Jr., and his associates. Although details of the project have not been given out, it was announced recently that an institution modeled after the Juilliard Graduate School is contemplated to provide instruction on free scholarships or at nominal rates by noted musicians for promising young artists.

Opportunities will be provided to make stage debuts in the musical productions to be staged in the projected International Music Hall of the unit.

Lewis Rotter Made Assistant Conductor of the Seattle Symphony

SEATTLE, Sept. 10.—Mrs. H. M. Stryker, manager of the Seattle Symphony, recently announced the appointment of Lewis Rotter as assistant conductor of the orchestra.

Mr. Rotter, an honor pupil of Max Reger, has been active as conductor in Austrian opera houses.

Since coming to Seattle, he has played viola and acted as librarian with the orchestra. During the past year he conducted the Schola Cantorum, a choral adjunct of the Seattle Symphony.

Edward Johnson will open his concert tour on Oct. 2 at Mount Kisco, N. Y., singing for the benefit of the Bradford Music Association.

Community Concert Staff Holds Conference



When the Columbia Concerts Corporation Entertained the Staff of Community Concert Service at a Banquet at the Park Central Hotel, New York, on Aug. 27

OPTIMISM characterized the second semi-annual organization conference of Community Concert Service, which was held in New York with headquarters at the Park Central Hotel from Aug. 27 to 31. Ward French, general manager of the organization, summoned his entire field force to the metropolis and conferred with its members on the nationwide work which they are doing.

On the evening of Aug. 31 a banquet was given at the Park Central by the Columbia Concerts Corporation, F. C. Schang, of the Metropolitan Musical Bureau, acting as toastmaster. The announcement that eighty-three new Community Associations had been formed since Jan. 1 was greeted with enthusiasm. Tributes were paid to Mr. French for his significant achievement, and an exquisite colored etching presented to him by his staff.

Of the field staff there were present: H. K. Hooks, Jr., Leonard Vaught, Lewis Biggs, Elizabeth Hancock, Dorothea Fitch, Robert Ferguson, Arnold Lovejoy, Arthur Wisner, Helen Knox Spain, Louisa Peat, J. E. Stover, Charles Stout, Edward Merrill, Vernon Sheldon, Preston Johnson, Lyra Ferguson and Flora Walker. Also Marcha Kroupa, general secretary of Community Concert Service; Sofia Pimaleur and Helen Hollander of the office staff, and Katherine Whetham of Toronto. Ruth O'Neill and Dorle Jarmel represented the executive offices of the Columbia Concerts Corporation.

Banquet Is Feature

During the banquet addresses were made by Mr. French, John T. Adams, Lawrence Evans, Calvin Franklin,

Fitzhugh W. Haensel and Dr. Sigmund Spaeth. The guests included Mrs. Ward French, A. Walter Kramer, editor of *MUSICAL AMERICA*, and Flora Bauer of the *Musical Leader*. Telegrams were received from William S. Paley, president, Columbia Concerts Corporation, and Pierre V. R. Key, editor of the *Musical Digest*. Following the banquet a theatre party was given at the Ziegfeld Follies, and on Sunday evening Mr. and Mrs. French entertained the field staff at a supper party at their home.

New Field Methods Discussed

All problems in connection with organization were discussed at the conference, constructive methods of campaign procedure, the national idea of membership and many new ideas, originating from the experiences of the assembled field workers, were adopted. It is expected that all cities operating under the Community Concert Service will benefit from them.

Arthur Wisner, Western manager, took his staff into conference regarding campaigns in the West and South, and Robert Ferguson, Eastern man-

ager, discussed with his group the Eastern territory. With the Pacific group working under Joseph Haring, Pacific District Manager, Paul Shores and Dorothy Granville, and twenty-five new associations already organized in that territory, the Community Concert Plan will soon be active in more than 150 cities.

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Bicentenary of Washington's Birth to Be Marked Musically

WASHINGTON, Sept. 10.—The two hundredth anniversary of George Washington's birth will be celebrated here next February with special observances. Dr. Cloyd H. Martin, president of George Washington University, the chairman of the commission, has advanced plans for a huge choral celebration. A vast chorus led by Walter Damrosch will sing "America" in unison with groups in many cities of the country, communicating by means of radio.

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LURE OF THE OUTDOORS IS POTENT FOR MUSICAL FOLK



On Her Hotel Terrace at St. Moritz, Rosa Ponselle (Right) Finds the Bracing Atmosphere Ideal for the Voice. With Her Is Edith Prillik, Her Secretary and Her Dog "Whiskers"



A Summer Home on the North Sea was the Holiday Retreat of Erich Kleiber, Who Will Return to Conduct the Opening Weeks of the New York Philharmonic-Symphony Season in October



After a Visit to Germany and Austria, Annie Friedberg, New York Concert Manager (Right), Returned on the Berlin Recently. With Her Are Shown Vera Fonaroff, Violinist, and the Ship's Commander, Captain Thuelen



Ivancie, Crikvenice

The Wild Waves on the Dalmatian Shore at Crikvenice Are Particularly Inviting for Sigrid Onegin, Contralto; Her Husband, Dr. Fritz Penzoldt, and Their Little Son, Peter

Bathed by California Sunshine in the Vast Expanses of the Hollywood Bowl, at Right, Albert Spalding Rehearses for One of Two Recent Appearances as Soloist Under Sir Hamilton Harty's Baton



Fayer, Hollywood



"In the Garden" Might Be the Title of This Idyllic Scene in the Environs of Ravinia, with Elisabeth Rethberg and a Favorite German Shepherd Dog as Principals



Flux, a Gifted Collie, Entertains Carlos Salzedo, Harpist (Right), and Jules Bouy, Belgian Architect and Designer of the New Steinway Piano, at the Former's Summer Home in Camden, Me.



A Little House Painting Provides Recreation for Lucile Lawrence, Harpist, at Camden, Me., Where She Taught This Summer and Appeared in Concert

*"Aida" Given Before
Verdi's House
at Busseto*

BUSSETO, ITALY, Sept. 1.—A unique open-air performance of "Aida" was given here recently before the house where Verdi was born. The performance attracted many visitors from the principal cities. The opera was conducted by Edoardo Vitale. Principal roles were sung by Giacomo Lauri-Volpi and Mme. Arangi Lombardi. Hundreds of villagers participated in the chorus.

PORTLAND PARK SERIES

City Appropriation Provides for Summer Concerts

PORTLAND, ORE., Sept. 10.—A city appropriation has made it possible for twenty-five band concerts to be given in Portland parks during the summer. Two bands, organized and conducted by W. A. MacDougall and C. Ashley Cook, have attracted large audiences.

Marguerite Melville Liszniewska held a piano master class here during two weeks in July and August.

Isabel Clark invited a group of prominent musicians to hear Howard Goding, a member of the piano faculty of the New England Conservatory, in a program at the Portland Hotel.

Edouard Hurlimann will be the leader of the Reed College chorus and orchestra in the coming year. Edna W. Chittick will continue as instructor in history of music and harmony.

JOCELYN FOULKES

Clay Bellew Appointed Director of St. Louis Radio School

ST. LOUIS, Sept. 10.—Station KMOX has opened an artists' bureau and training school for local artists wishing to enter radio work. Clay Bellew, vocal teacher and coach, who has been associated with KMOX since its beginning, has been appointed director of the school. Katherine McIntire, program director for KMOX, will cooperate with Mr. Bellew.

S. L. C.

Levitzki Acquires a Mascot

RETURNING to New York from a four months' piano tour of Australia, New Zealand and Honolulu, Mischa Levitzki reports that bigger audiences and

Mischa Levitzki Liked the Little Bear Given to Him as a Mascot in Sydney, but the Cub's Mother Objected So Strongly to Her Son's Going on Tour That Mr. Levitzki Finally Yielded to Her Arguments and Left the Family Circle Intact



smaller box office receipts are the general rule in the first-named country. Prices have fallen sharply, Mr. Levitzki says, seven shillings being the top price for reserved seats. Most of the seats are unreserved and sell for three shillings.

"Hundreds wait in line for hours to obtain these cheap seats," he states, "and a visiting artist can usually be sure of a capacity audience. Box office returns are less inspiring."

In Sydney, Mr. Levitzki received a present of a young bear as a mascot. It was a friendly little soul, but its mother disapproved of the transfer, so Mr. Levitzki came away without the cub. It was in Sydney, also, that Mr. Levitzki heard of 400,000 in a population of 1,200,000 receiving food in soup kitchens. "Naturally," he relates, "this indicates that there is little money

available for concerts. However, Australians are a gay, pleasure-loving people, and if they have a shilling they think first of entertainment and later of food. They would rather skimp on meals than miss a horse race, a musical comedy or a concert. A fortunate weakness from the point of view of a touring musician."

Mr. Levitzki will sail to Europe the latter part of September to appear with the Paris Symphony Orchestra under Pierre Monteux and with the Budapest Philharmonic Orchestra under Ernst von Dohnanyi. In addition to these engagements, he will give a large number of recitals. His American tour will begin on Jan. 5.

Kirchhoff Emerges from Retirement to Sing at Roxy Theatre

Walther Kirchhoff, tenor, who resigned from the Metropolitan Opera Company at the end of last season, returned to the stage during the week of Sept. 4 to sing in an all-German festival at the Roxy Theatre. Mr. Kirchhoff is vice-president and editor of the New Jersey *Freie Zeitung* of Newark.

Stell Andersen and Silvio Scionti to Make European Tour

Stell Andersen and Silvio Scionti, two-piano artists, will make a European tour this autumn. Miss Andersen will sail for Scandinavia on the Frederick VIII on Oct. 15, and will give recitals in Oslo, Nov. 4, and Stockholm, Nov. 6.

Mr. Scionti will sail for Italy on the

Augustus on Oct. 23. The two artists will give their first European joint recital in Catania, Sicily, on Nov. 20, and will then visit Rome, Milan, Florence and Berlin.

PROVIDENCE HEARS VARIED PROGRAMS

**Ukrainian Chorus and
Municipal Bands
Give Concerts**

PROVIDENCE, Sept. 10.—A program of Ukrainian songs and dances was presented at the Benedict Monument to Music in Roger Williams Park. Choral numbers were given by the mixed chorus of St. Michael's Ukrainian Church of Woonsocket, the Rev. V. A. Kaskiw conducting. Stephen Romanowich led the orchestra which furnished music for the dances, directed by John Shylo.

St. Dunstan's College of Sacred Music has announced the appointment of four new members to its faculty. They are E. Power Biggs, organ; Philip La Rowe, theory and composition; Otis Edward Fellows, French, and the Rev. H. H. Walsh, history.

The municipal band concert series in Roger Williams Park was opened by Fairman's Band.

Fairman's Band is led by Roswell H. Fairman. Denish's Band, whose leader is Edward A. Denish, alternated in the series.

Concert Series Scheduled

The Pawtucket Civic Music Association has announced two of its programs for the coming season, to be given by Florence Austral, soprano, and the London Singers and John Goss.

George M. Tinker, Jr., tenor, who recently won the national finals for tenor voice and the opera prize offered for the finest male voice at the biennial convention of the National Federation of Music Clubs in San Francisco, will be supervisor of music at the Junior High School, Bucklin Street, in the coming season.

Dorothy Horan, who won the George W. H. Ritchie Prize of the Chopin Club last spring, has been awarded a scholarship to study under Horatio Connell, at the Curtis Institute, Philadelphia. Miss Horan is contralto soloist at the Church of the Mediator.

ARLEN R. COOLIDGE

DENVER — Marguerite Liszniewska was presented in a piano recital by Helen Teats in Elitch's Gardens recently.

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FESTIVAL WEEK IS HELD AT BAY VIEW

Guest Artists and Resident
Musicians Appear in
Varied Programs



Artists Heard This Summer in the Concert Series at Bay View: Left to Right, Benjamin Tilberg, Baritone of the New York Opera-Comique; Jane Robinson, Contralto, of Detroit; Anna Hamlin, Soprano, of New York, and Byron Warner, Tenor.

BAY VIEW, MICH., Sept. 10. — The final week of the Bay View Assembly concerts under the direction of William J. Reddick, known as Festival Week, opened on Aug. 18, when Barre-Hill, baritone of the Chicago Civic Opera Company, appeared in a recital program, with Dudleigh Vernor at the piano. The artists received an ovation from the large audience. The program included the recitative and aria "It Is Enough" from "Elijah" by Mendelssohn; two arias from "Zaza" by Leoncavallo, and groups of well chosen songs among which was one, "My Road," by Mr. Vernor.

Mr. Hill replaced Frederick Jagel, who was scheduled to appear but could not be released from his engagement with the Ravinia Opera Company.

The second concert featured the Bay View Little Symphony Orchestra, with Mr. Reddick, conductor, and Byron Warner, tenor soloist. Mr. Warner recently returned from five years' operatic activity in Italy. The overture to "The Bartered Bride" by Smetana; "Scheherazade" by Rimsky-Korsakoff; "Walther's Prize Song" and the "Marche Slave" by Tchaikovsky made up the program.

Liza Lehmann's "In a Persian Garden," followed by operatic numbers, was the program for the third night. The cantata, "The Seven Last Words," by Dubois, for quartet, chorus and orchestra, brought the series to a successful conclusion. Members of the quartet were Anna Hamlin, soprano; Jane Robinson, contralto; Byron Warner, tenor, and Benjamin Tilberg, baritone.

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"RUDDIGORE" HEARD IN HAPPY REVIVAL

Civic Light Opera Season
in Erlanger Theatre Ends
with "Mikado"

Gilbert & Sullivan's infrequently sung "Ruddigore" was revived by the Civic Light Opera Company at the Erlanger Theatre on Aug. 10. The cast included Herbert Waterous, Frank Moulan, William Danforth, Ethel Clarke, Craig Campbell, a newcomer in the organization, and Ann Carey. Sarah Edwards, who has been heard as Dame Hannah in former revivals of the work, was again in her old role.

The performance was a creditable one and lured large audiences. Some of the staging might have been better and the nondescript costumes of the chorus added nothing to the general effect, but the singing was, in general, good and the Savoyard spirit was approximated if not completely grasped. Mr. Danforth was priceless as always, and Mr. Campbell, heard in the role of Richard Dauntless with Mr. Hinshaw's company more than a decade ago, left nothing to be desired. Miss Clarke was an adequate, if not a startlingly fine, Rose Maybud. The others were capable in their parts.

Casting Is Admirable

In "The Mikado," which ended the Gilbert & Sullivan season, the casting was virtually the same as that of the revival by the company in May. Mr. Danforth repeated his inimitable performance of the title role, and Vera Ross was an excellent Katisha. Mr. Moulan was a perfect Koko, and Mr. Waterous a sonorous and dignified, if somewhat stereotyped, Poo Bah. His son Allen replaced William Gordon, heard in the former performance, as Pish Tush.

Yum Yum was sung by the Japanese soprano, Hizi Koyke, who did well vocally and histrionically, though the importation of a single Japanese into a cast of Americans singing a typically English work was a dubious procedure. Miss Clarke was excellent as Pitti Sing.

Phyllis Kraeuter Booked for Concerts

Phyllis Kraeuter, 'cellist, who has spent the summer at South Mountain, Pittsfield, Mass., has been booked by Concert Management. Vera Bull Hull to play in the coming season in Detroit, St. Louis, Dayton, Albany and Red Springs, N. C. She will give two concerts in Montclair, N. J.

Edward Rechlin Makes European Tour in Organ Recitals

Edward Rechlin, concert organist, made a successful recital tour in June of Hamburg, Dresden, Würzburg, Augsburg, Munich, Nuremberg, Salzburg and other European cities.

Will Manage Opera Houses

ST. PAUL, Sept. 10. — The appointment of Edmund A. Stein as general manager of the Metropolitan Opera Houses in St. Paul and Minneapolis is announced by Mrs. L. N. Scott.

Florence Leffert, soprano, will present this season an all-American program, beginning with early American Indian music and including modern composers.

BARBIZON OPENS CONTEST FOR CONCERT GIVERS

Annual Award of \$500 to Be Made for
Best Recital Given There

The concert department of the Barbizon-Plaza has announced an annual award of \$500 to be made to the artist who is adjudged to have given the outstanding concert of the season in the Concert Hall of the Barbizon-Plaza between Oct. 1 and May 15. The contest is open to artists who have given at least one personal recital in one of the accredited concert halls of New

York, Chicago, Philadelphia, Boston, San Francisco or Los Angeles, or has appeared as soloist with one of the leading orchestras of the country.

Particulars of the contest may be obtained by addressing Catharine A. Bamman, manager of the concert department, Barbizon-Plaza, 101 West Fifty-eighth Street, New York.

For the third successive year, Gregor Piatigorsky will be a soloist with the Chicago Symphony Orchestra.

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Editor-in-Chief

OSCAR THOMPSON

Associate Editor

MAURICE B. SWAAB

Advertising Manager

Chicago Office:

MARGIE A. McLEOD, Business Manager

ALBERT L. GOLDBERG, Correspondent

122 South Michigan Ave., Phone: Harrison 4544

Boston Office:

W. J. PARKER,

Manager

16 Euclid Avenue

Quincy, Mass.

Tel. Granite 6723

ALFRED H. MEYER,

Correspondent

80 Beaumont Avenue

Newtonville, Mass.

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Europe Discovers American Music

SIGNS are not wanting that composers of the United States are achieving a new degree of international recognition. It seems hardly credible that the American Music Festival recently organized in Bad Homburg was the first such presentation of our music on an extensive scale, representing its history and growth, to be given in Europe. But this was the case.

Single concerts of American music have been given in Rome, in Paris, and in various German cities, and there has been representation in the festivals of the International Society for Contemporary Music of works by Gruenberg, Eichheim, Whithorne, Sessions, Ruggles, Gershwin and others. But hitherto no series covering several days has been presented.

It is worthy of note that, although American operas have occasionally been sung in foreign opera houses since the Berlin premiere of Arthur Nevin's "Polsa" in 1910, and piano works and songs by a few of our composers have had currency abroad, the recent gains on the European musical front by American creative musicians have been made in the fields of orchestral and chamber music.

Part of the credit for this achievement must undoubtedly be given to far-sighted publishers and organizations which have sponsored the publication of American works in larger forms. The work of the Juilliard and Eastman Schools, the Society for the Publication of American

Music and similar groups deserves high commendation.

Not much of this new recognition of our music is chargeable to the European conductors who visit the United States, for few of them realize that the tonal art is indigenous to America. Nevertheless, the reciprocal visits of musicians between the two continents has probably made mutual understanding easier to achieve. And important missionary work has been undertaken by American conductors who "guest" abroad. Of much influence has been the establishment of libraries of our music in Europe, such as that which now forms a part of the American Library in Paris, where concerts are given each season. The establishment of a musical section at the American Academy in Rome was bound to produce results in making known the works of our young composers in Italy. The founding of training classes for young conductors in Salzburg has also been followed by the establishment of a library of American music in the Austrian city.

All such efforts have had their effect in bringing a truer knowledge of the genuine and varied musical output of our country to the attention of audiences overseas. It is to be hoped that the radio, with its increasing facilities for trans-Atlantic broadcasts, will in the next few years make the task still easier for those who have at heart the promotion of a true artistic understanding between peoples.

In sending in changes of address at the conclusion of the vacation period it is earnestly requested that both the Summer address and the address to which the paper is to be mailed during the Winter be given.

Needed: A School for Radio Announcers

FOR some time it has been apparent that one of the greatest weaknesses of radio is the manner in which its hours of good music are being announced. Grave errors, based on ignorance, mar the intelligent listener's enjoyment of beautiful music.

Music is a very big part of broadcasting and music of the better kind is offered increasingly year after year. It is high time that the gentlemen engaged to announce symphonic, opera and chamber music programs be trained in this subject.

The manner in which they speak of music indicates to the informed listener that they are speaking on a subject with which they are unfamiliar. Incorrect pronunciation of foreign names, announcing a movement of a symphony, Andante, as though it were an actual title instead of a tempo indication, confusion of Schubert and Schumann and similar unfortunate and glaring errors, may be noted almost daily.

Profound musical knowledge is not required to pronounce the aria "Una furtiva lagrima" correctly, with the accent on the second syllable of "furtiva," nor to say "Götterdämmerung" instead of "Gotterdammerung," as almost invariably done by radio announcers.

A training school to teach announcers is a crying need. There they could be made familiar with those fundamentals which would guide them in their daily activity, to the benefit of millions. Is it thinkable that a man ignorant of football would be chosen to announce an important game? Yet that is just what happens in the field of music, which is the very backbone of broadcasting.

The great systems which broadcast nationally should lead in training their announcers. The others will soon follow, after they have pointed the way.

Personalities



It Was Always Fair Weather When These Eminent Conductors Got Together at Bad Gastein, Austria, in June. From the Left, They Are: Frederick Stock, Ossip Gabrilowitsch and Serge Koussevitzky, of the Chicago, Detroit and Boston Symphony Orchestras, Respectively

Rogers—Upon completion of his fiftieth year as organist of the Euclid Avenue Temple in Cleveland at the end of August, James H. Rogers, distinguished composer, retired from this post. He plans to continue as music critic of the *Plain Dealer*.

Hammer—During their recent sojourn in Rome, Mr. and Mrs. William C. Hammer, general manager and director, respectively, of the Philadelphia Grand Opera Company, had an interesting audience with Premier Mussolini. The Duce received them in his private offices in the Palazzo Venezia.

Melchior—During a recent benefit performance of Verdi's "Otello" at the Paris Opéra, the Cross of the Legion of Honor was conferred on Lauritz Melchior. The Metropolitan Opera tenor responded in English, and the minister from Denmark further expressed to the representative of the French Government Mr. Melchior's appreciation of the honor.

Cohen—Harriet Cohen, English pianist, was recently engaged to play in Paris at the French exhibition during the "semaine Anglaise." The Duke and Duchess of York were to attend the concert. Recently the British Board of Trade sponsored an outdoor program in Hyde Park, London, in which Miss Cohen played the Bach D Minor Concerto.

Grainger—For the first time at a major public concert "musical glasses"—tall-stemmed goblets tuned by the amount of water in them, an invention of Benjamin Franklin's—will be used when Percy Grainger's "Tribute to Stephen Foster" is given its world premiere at the Worcester Festival in October. Each of the three hundred choristers will use one in the second part of the work.

Wilson—Highly gifted in a sister art—painting—is Mortimer Wilson, Jr., twenty-five-year-old son of the composer. A pupil of Frank Vincent Dumond of the Art Students' League, he does striking portraits and landscapes. He is also an illustrator, four of his pictures accompanying a story in a recent issue of *Liberty*. A forthcoming number of *Cosmopolitan* will carry other examples of his work. Another instance of artistic talent being handed on.

Spalding—Prior to appearing as soloist at Hollywood Bowl concerts under Sir Hamilton Harty, Albert Spalding received a characteristic telegram from Will Rogers. Recalling the time, fourteen years ago, when they toured together for the benefit of the Friars, Mr. Rogers wired in part: "I often wondered if you were the same old G string fiddler that used to play just good enough to have to play benefits. So you finally got a job playing out in the woods. You'll make the big time. You'll be playing in the Grand Canyon yet."

What They Read Twenty Years Ago

in MUSICAL AMERICA for September, 1911

When a Dollar Bought a Dollar's Worth

Mr. Hammerstein's chorus rehearsals have been in full swing for three or four weeks. It is said that they are required to rehearse for several weeks without pay, to receive only \$8.75 after the London season opens.

~1911~

Attention, Jack Hart!

At the opening of the new Maidstone Jail in England, the organist, himself a convict, displayed an unusual sense of the fitness of things by playing as a voluntary Mendelssohn's "O, for the Wings of a Dove!"

~1911~

Eleven Years Too Early

There is every reason to believe that Boito has finished his opera "Nerone" and that it will be mounted at La Scala in 1913.

~1911~

Then in Britain as Now in U. S. A.

Musicians in England are becoming thoroughly alarmed over the congested condition of their ranks and the demoralization of the concert stage from the financial point of view.

~1911~

Still Going Strong

Gounod's "Faust" will reach its 1500th performance in Paris next season.

~1911~

The Sun Also Rises!

(Headline) BEECHAM EAGER TO GIVE OPERA HERE. London Impresario Looking Over New York Field—Proposes Two Festivals.

~1911~

The Source Thereof Is . . . ?

Plancon has dipped his vocal cords in the Fountain of Youth and is singing better than in years and years and years.



The Indian Summer of 1911 Found Harold Bauer "Storing Up Strength" for His Approaching American Tour, as Was Explained by the Caption Published with the Above Picture in MUSICAL AMERICA Twenty Years Ago

OPERATIC NOVELTIES LISTED FOR BRESLAU

Works by Kricka and Enders Named in Prospectus—Schedule Contains New and Old Scores

BRESLAU, Aug. 31.—Two novelties are included in the program of the Breslau Municipal Theatre for next season. Jaroslav Kricka's comic opera, "Spuk im Schloss" ("The Ghost in the Castle"), will be given its first performance in Germany. The opera "Lais," by Enders, a Breslau composer, will have its premiere.

First hearings in this city will include Berg's "Wozzeck" and possibly Pfitzner's "Das Herz" and Verdi's "Macbeth." New productions will be given of the following works: "Fidelio," Gluck's "Orpheus," "Martha," "Don Giovanni," "Cosi fan tutte," "Tales of Hoffmann," "Frau ohne

Schatten," "Salome," "Eugen Onegin," "Otello," "Falstaff," "Tristan" and "Rienzi."

The operettas will include Millöcker's "Beggar Student," Suppé's "Boccaccio," Johann Strauss's "Night in Venice" and "Queen's Lace Handkerchief," Zeller's "Birdcatcher," Kalman's "Circus Princess," Lehar's "Merry Widow" and Goetz's "Henriette Sonntag."

The season will open on Sept. 1 with "Otello" in a new scenic production designed by the intendant, Dr. Georg Hartmann, who has been in Buenos Aires to stage several works at the Teatro Colon.

Hartford Club Will Celebrate Silver Jubilee Next Spring

HARTFORD, Sept. 10.—The Choral Club of Hartford, numbering 100 men, will celebrate its twenty-fifth anniversary in the Spring of 1932. A feature of the celebration, as announced by President Merritt A. Alfred, will be a concert on April 22, when the local club will merge its forces with the Mendelssohn Club of New York, under the baton of Ralph L. Baldwin.

Artists booked for the 1931-32 concert series sponsored in Bushnell Memorial Hall by local Hebrew societies include: Victor Chenkin, Oct. 28; Efrem Zimbalist, Dec. 2, and Conchita Supervia, Feb. 9. J. F. K., Jr.

"Midsummer's Night's Dream" Given at Westchester County Centre

WHITE PLAINS, N. Y., Sept. 5.—Under the direction of Whitford Kane, Shakespeare's "Midsummer's Night's Dream" was given in the Westchester County Center on Aug. 17. Mr. Kane appeared as Bottom and Barbara Williams as Puck. The Mendelssohn music was played on the organ by Kenneth Walton.

The Chamber Orchestra of Paris has been formed with Eugène Bigot as conductor.

Cap and Bells

Music Without Notes

WHILE someone in Europe discovers the remnants of an historic water organ, supposed to represent one of the earliest important developments in instrumental construction, Captain Richard H. Ranger comes across with an electric device which is reported to eliminate air as a necessary factor in organ music. What next? Perhaps someone will invent a fiddle without strings, or a drum that booms without being hit. We have already had conductors without batons, orchestras without conductors and singers without voices. If this sort of thing goes on any faster, we may expect music without any notes at all.

* * *

He Didn't Really Mean It

IT happened at a festival in Gloucester Cathedral, England, when Albani was one of the star soloists. (So writes Sir Herbert Brewer in "Choirs and Cloisters"). The performance was well along when a visitor, lacking a ticket, was refused admission.

"Do you mean to tell me that I shall require a ticket to get into the Kingdom of Heaven?" he asked indignantly. "Well, no," replied the official on duty, "but you won't hear Mme. Albani in Heaven."

* * *

Lollipops and Lilts

AN English newspaper recently published the following gay little metaphor:

"Sir Henry Wood began his Promenades a generation or more ago in a similar way, and justified it by success; the audience learned, much as children who play upon chocolates learn to work, as men, upon beef and mutton."

"You should hear our Gladys, aged nine, play a solo on the caramel. It is full of glutinous charm," comments *Punch*.

* * *

Falling as Due

ACCORDING to an advertisement in a daily paper, one of the great radio broadcasting systems calculates that they sent 663,056,445 musical notes into the air during the past year. Does this approximate in any way the number of promissory notes sent out by musicians during the same period of time?

Berlin Symphony Orchestra Will Feature Music of Young Composers

BERLIN, Sept. 1.—In order to promote contemporary composers, the Berlin Symphony Orchestra, with its conductor, Dr. Ernst Kunwald, plans, during the coming winter, to give several special concerts especially of works by little known young composers.

Pittsburgh Art Society Announces Two Prizes

PITTSBURGH, Sept. 10.—The Pittsburgh Art Society has announced two prizes for the coming season. One is the Martin B. Leisser prize to be awarded for a choral composition, sacred or secular. The other is that awarded by Mu Phi Epsilon Fraternity for an original string quartet.

W. E. B.

The Brown University Course at Providence has engaged the English Singers, Maria Kurenko, Gregor Piatigorsky and José Iturbi.



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Giannini Opens Fall Operatic and Concert Itinerary in Europe



Dusolina Giannini, American Dramatic Soprano, Photographed on a Holiday in Milan

Dusolina Giannini was scheduled to begin her fall European tour in Hamburg on Sept. 3. She will give ten operatic performances in Hamburg, one in Geneva and three in Berlin. In addition she will appear in concert in Vienna, Copenhagen, Stockholm, Hamburg, Berlin, Leipzig, Dresden, Frankfurt and Stuttgart.

Miss Giannini's vacation was spent largely in Bavaria. She also spent some time in Milan, where she made gramophone recordings of duets with Beniamino Gigli.

The Dartmouth College Course for next season has engaged Lily Pons, José Iturbi, the Don Cossack Choir, and the Barrère Little Symphony.

A Practical Key to Baton Mastery

PRACTICABILITY is an essential in our day. Therefore long treatises are not read by those who run. Brevity is a very important factor in modern life, whether in one phase or another.

Dr. Will Earhart, one of the great names to conjure with in musical education in this country, has realized all this in writing his book, "The Eloquent Baton" (New York: M. Witmark & Sons), and so has given us the book we were waiting for on the subject of conducting.

This book of not quite one hundred pages was not written in a month or a year. It was pondered, reflected over, lived, digested, and the processes suggested in all probability required many years. Thus has been created an ideal book for the person who wants to know what conducting is about, how to do it, what not to do, plus a sensible attitude toward the music in hand. The chapters, eleven in all, deal with direction in general, the various kinds of measures, phrasing, the phrasing-beat, conducting of recitatives and cadenzas, the left hand, etc.

Explicit and Practical

There are excellent diagrams showing how the baton is managed, and also excerpts from a number of works to illustrate the text. What a sensible book this is! No magisterial tone, no stilted display of erudition (Dr. Earhart is far too erudite to want to appear so!), but rather a clear, logical, human presentation of a most important subject.

In addition to its value to music-lovers and musicians in general, it is recommended earnestly to all who conduct and to those who hope to. In all probability it will stimulate many to undertake conducting who to date have not done so. Every music supervisor in our schools should have a copy. Most of them will, when they know that the book is by Dr. Earhart.

A. W. K.

Artists to be heard on the Buffalo All-Star Course will include Nelson Eddy, Joseph Szigeti, José Iturbi, Sigrid Onegin and the Don Cossack Choir.



Dr. Will Earhart, Author of "The Eloquent Baton"

PEABODY PLANS AWARDS

Competition for Scholarships Is Scheduled for This Month

BALTIMORE, Sept. 10.—Ten free scholarships for a term of three years, beginning Oct. 1 next, will be available at the Peabody Conservatory of Music, according to an announcement recently made by Otto Ortmann, director of the school. These include two awards in piano, one each in violin and 'cello, two in organ, one in harmony, and three in voice.

Scholarships for one year are offered in accompanying, viola, double-bass, flute, oboe, clarinet, bassoon, horn, trumpet and trombone. The instrumental scholarships are open only to candidates under twenty-one years of age, and the vocal scholarships to those under twenty-five. Applications should be filed on special forms obtained from the conservatory and returned by Sept. 26. The competitive examinations for the scholarships will be held before the faculty on Sept. 28 and 29.

PUBLISH HISTORY OF LOS ANGELES ORCHESTRA

"The First Decade" Proves Valuable Work on Growth of Philharmonic

LOS ANGELES, Sept. 10.—An illuminating history of the Los Angeles Philharmonic, entitled "The First Decade," written by Caroline Estes Smith, and dedicated to William Andrew Clark, Jr., and the late Walter Henry Rothwell, has been issued. It contains an outline of the history of the organization and creates a permanent record of the musical activities which made possible the organization of the orchestra by Mr. Clark in 1919.

Mrs. Smith has achieved a creditable task in compiling a complete record of the organization. More important, however, than the included list of works played and the names of soloists who have been heard is the record of the musical development of Los Angeles. Due possibly to the insight of Walter Henry Rothwell, the musical development proceeded step by step from works of a frankly popular nature to those of greatest complexity. The stimulation of interest along creative lines through the offering of prizes proved an important factor. The orchestra as a vital force in the growth of Hollywood Bowl is set forth in an interesting chapter by Raymond Bright, former Bowl manager. There are also biographical sketches of Mr. Clark and Mr. Rothwell, whose combined efforts laid the firm basis of the present success.

The volume is well written and illustrated, and reveals the devoted and sincere spirit which moved Mrs. Smith in her arduous task. H. D. C.

American Woodwind Quintet Resumes Concert Activities

The American Woodwind Quintet, which spent the Summer in Maine, resumed its concert activities in August. The first reappearance of this ensemble was announced to be made at Rangeley Lakes Hotel, the program including music by Bach-Weiss and Reinecke. Quintet members, who are also on the faculty of the Eastern Music Camp in Oakland, Me., are Chester A. Barclay, Carlos W. Mullenix, Gaetano Bertolami, Herbert L. Coleman, Bertram N. Haigh and Roger W. P. Greene. Robert Fenwick assisted at concerts in Maine.

Compositions by Dupré to Be Published Here by H. W. Gray Co.

The first compositions by Marcel Dupré, distinguished French organist and composer, to be published in this country are seven new works, which will be issued by the H. W. Gray Co. The first is a Souvenir, dedicated to the memory of the late Lynnwood Farnam.

Florentine Opera Company Will Tour

PHILADELPHIA, Sept. 10.—The Florentine Grand Opera Company, which is under the direction of Francesco Pelosi, will tour the principal cities in the United States during the 1931-32 season. An engagement in this city is to open on Oct. 12.

Carlos Salzedo, harpist, appeared with the Gordon String Quartet at Falls Village, Conn., on Aug. 21, playing in Caplet's Quintet for harp and string quartet.



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Fostering Love of Music Is Ideal of Noted Paris School

Alfred Cortot, Founder and Head of Ecole Normale de Musique, Tells of the Spirit in Which the Institution Was Conceived and Is Carried On — Unique Trio Composed of Casals, Cortot and Thibaud Sets Standard for Students

By QUAINANCE EATON

PARIS, Sept. 1.—Alfred Cortot, has written in the preface to his book, "French Music for Piano": "My aim will be plainly attained if the reading of these commentaries incites some lovers of the piano to marvel with me at the diversity of the profound works, delicate or picturesque in which is inscribed the inventive genius of the musicians of our race."

To love and to wonder, to seek for "poetic character" rather than "rigorous analysis," to guide "*les amoureux*" into music as a way of life—that is the contribution which this artist is making to the world, apart from his own career as a virtuoso, and his own musical life which shows such comprehensiveness, gentleness and beauty.

Apart from the feeling that music is a channel for universal understanding, there is truly an aspect of internationalism about this contribution. For at L'Ecole Normale de Musique in Paris, of which Cortot was the founder and is the guiding spirit, thirty-two nationalities have gathered. It is, as he says, a "little tower of Babel," with many tongues speaking strangely, but with ears, minds and hearts unified in a common bond.

One idea was back of its foundation twelve years ago, when a dozen or so young people formed a nucleus for the new school. The same idea holds today, when more than a thousand pupils and some sixty professors are there, under the sole condition that (ability, naturally, being assumed) "they bring fervor to music."

"For," said Cortot, "art is the only certain way of life—the only sure joy, the great way to peace. With the deep dissatisfaction of today, the restlessness which comes with waning and scattered faith in religion, a man can turn only to art or to his equivalent for it."

It is this feeling which animates his school, for, as he added, "Anyone who is proficient can learn to play, or sing or compose well, but if the heart is not there to warm and radiate all that he does, it becomes as dry as dust, and as useless. To be in love with



The Famed Trio Which Takes an Important Part in the Program of the Ecole Normale de Paris. Left to Right, Pablo Casals, Cello, Alfred Cortot, Piano, and Jacques Thibaud, Violin

music—that is the great thing, and the first thing. Something or somebody that you love, you will not hurt, eh? You will seek rather to cherish, to see it bloom, to have the love become deeper and stronger."

Trio of Master Artists

Three men whose names have been associated together for almost two score years, who have been drawn and held together in friendship and love for music, are the fountain head of this spirit, enriching everyone with whom they come in contact. Cortot, Thibaud, Casals—what they have meant to the world of music! It was only natural that the other two should have turned to Cortot when he called them for the school. He and Jacques Thibaud have played music together "since we were ten." Pablo Casals came later. For thirty-five years they have played together as a trio. Their separate arts are so blended with each other, and there is such a delicate balance of musical understanding between them, that they play as one voice singing.

The presence of these three men—and they give unstintingly of themselves and their art—stimulates an eagerness among their pupils which is heartening to see. When, as is often the case, they play with the student orchestra in private concerts, the atmosphere is electric. The orchestra players, gravely full of responsibility, yet hardly able to contain themselves

for excitement, play with an exuberance and a delight which warms the heart.

A Unique Concert Hall

A "faculty" concert which includes these three names is an event to mark, even if one has to perch on a step high up in the delightful little hall which MM. Perret built ("like a violin," with wooden sounding boards and resonators) for the school in 1929. It is a uniquely-constructed hall, with odd, broken lines in the balconies, so that

every possible square inch of space is utilized, with its stage on the long wall of the oblong, instead of at the narrow end, a building principle which makes for intimacy. The hall will hold five hundred listeners, but on such a day as has been mentioned, the standees beg for admittance and are not refused.

It is this hall which serves also for the interesting courses in interpretation which are given in piano, voice and violin. Here the art of inspired teaching is at its highest, for there is a give and take between master and pupil, with the added intensity of semi-public appearance. The student plays, is criticized for technique, for musical understanding, and finally for the elusive values of interpretation. The master then plays the same work, and calls upon still another student to play it.

Remedying Faults of Performance

"It is startling to see how quickly faults are remedied and nuances perceived by this method of competition and example," Mr. Cortot chuckled. "I attach great value to these meetings, both for the performers and the listeners."

"There is another queer psychological effect in these groups. Private instruction is an excellent thing, of course. But the pupil is apt to be too conscious of himself, as being alone and the sole object of criticism, to keep always in view the point I wish to make. When he is seated in a crowd, he is one of them and can forget himself, and so open his mind and heart unselfconsciously to what he wishes to learn."

The members of the Budapest String Quartet recently spent two months on the Isle of Ruegen, in the Baltic.

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"Here Comes the Bride"



Grace Moore, Soprano of the Metropolitan Opera Company, and Her Husband, Valentine Parara, Photographed After Their Recent Marriage in Cannes

With her husband, Valentine Parara, Grace Moore recently motored from Cannes to attend the Bayreuth Festival. The singer is preparing her concert repertoire for the coming season with Samuel Chotzinoff, former critic of the *New York World*. Miss Moore will sail on Sept. 23 for this country and will go on tour immediately, singing in ten concerts on the Pacific Coast and appearing as soloist with the Cincinnati Symphony.

John Goss to Tour in Recitals and with London Singers

John Goss, English baritone, who will arrive in America immediately after the first of January, will make a short recital tour before joining the London Singers the last week in January for an eight weeks' series of concerts, including the South and Middle West.

Among his many engagements is an appearance with the St. Cecilia Society in New York and at the Knox School in Cooperstown, N. Y. With the Singers Mr. Goss will appear in concerts at eleven American colleges.

Announcing

FOUR SONGS by GEORGE R. DYER, Jr.

THE LITTLE GHOSTS *E to F sharp*
[Thomas S. Jones, Jr.]

I STROVE WITH NONE *D to A*
[Walter Savage Landor]

SWANS *B natural to F sharp*
[Sara Teasdale]

JOY *D sharp to G*
[Sara Teasdale]

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PHILADELPHIA OPERA TO EXTEND SERIES

"Elektra" Is Important Novelty Among Score of Productions

PHILADELPHIA, Sept. 10.—Plans have been projected for a notable season by the Philadelphia Grand Opera Company, which will begin its season on Oct. 22. Twenty productions will be made, four more than in the last few seasons. Performances will be given virtually every Thursday evening up to April 14, except for one holiday matinee on Dec. 19, at which "Hänsel and Gretel" will be presented in English.

William C. Hammer, business manager of the company, and Mrs. Hammer, the artistic director, have spent several months in Europe, giving auditions and completing details for several novelties. They visited modern opera houses in Italy, Germany and France, and in Germany were to meet Ralph Walter, the architect for the new \$6,000,000 opera house on the Parkway, and William von Wymetal, Jr., stage director of the company, for conferences on the new music temple which will house the opera company.

Conductors for the company will be Leopold Stokowski, Fritz Reiner, Eugene Goossens and Alberto Bimboni, the last-named recently added to the roster. He will make his debut conducting "Madame Butterfly" on Nov. 5, in which the title role will be sung by Hizi Koyke.

The repetition of "Wozzeck" will be given on Nov. 19, with Leopold Stokowski conducting. This work will be given in New York on Nov. 24 at the Metropolitan Opera House.

"Traviata" will be sung on Nov. 12, with Josephine Lucchese in the title part, and Robert Steel, Philadelphia baritone, returning after several seasons to play the elder Germont. In "Tosca," on Jan. 7, John Charles Thomas will make his first American appearance in the role of Scarpia. Mr. Thomas will also repeat his Rigoletto and Escamillo.

"Elektra" to Be Notable Novelty

One of the notable novelties of the season will be the "Elektra" of Richard Strauss and Hugo von Hofmannsthal. This was given twice in this city a score of years ago by Oscar Hammerstein, with Mariette Mazarin as the heroine. Fritz Reiner will conduct. Anne Roselle will sing the title role, and that of Klytemnestra will be entrusted to Cyrena van Gordon, of the Chicago Civic Opera.

Other works already scheduled are "Pearl Fishers," "Carmen," "Tannhäuser," "Lohengrin" and "Gianni Schicchi." The last, like "Hänsel and Gretel," will be sung in English.

A number of additions will strengthen the organization. Gotthelf Pistor, of the Berlin Staatsoper and the Bayreuth festival, will sing in the inaugural "Tannhäuser." Peter Chambers, bass-baritone, and Nelson Eddy, Philadelphia baritone, have been engaged. Through the courtesy of the Chicago Civic Opera, René Maison, tenor, will be heard as Lohengrin. Another new tenor will be Nino Martini who will make his American debut after singing in Italian opera houses.

Georges Mertens, coach of the Brussels Opera, has been engaged for the season. Andreas Fugmann, chorus-master of the Dresden Opera, has been engaged in a similar capacity.

W. R. MURPHY

Chicago Conservatory Augments Its Program Under Loro Gooch



Daguerre

Loro Gooch, President of the Chicago Conservatory of Music and Dramatic Art

CHICAGO, Sept. 10.—The Chicago Conservatory of Music and Dramatic Art, said to be the oldest school of music in the West (it was founded in 1866), is entering its second season under the guidance of Loro Gooch. Mr. Gooch is a product of a Chicago school of music. After graduating from the piano department he concertized in the United States and later launched into

managerial duties, which gave him a wide acquaintance among musicians.

The enrollment so far this season is the largest the Chicago Conservatory has had in many years. The new catalog announces a department of radio training under John Stamford, a member of the staff of one of the city's prominent radio stations; a school of the theatre, and the customary courses in piano, violin, voice, public school music, musical appreciation and other fields of endeavor. Through its charter in the State of Illinois, the school confers certificates, diplomas and degrees upon its students and outstanding musicians of the country.

Another feature is that the school maintains its own booking department, known as the Loro Gooch Bureau. No charge is made for procuring engagements for its students. The production department of the bureau is under the direction of Sandor Radanovits, well-known producer of musical and dramatic productions. The Allerton House is the school's official dormitory.

The officers, in addition to the president, Mr. Gooch, are: Maurice Rosenfeld and Otto Wulf, vice-presidents; Lucy Atkinson, secretary; Alice E. Klaas, registrar, and Mr. Radanovits, dean. The school has a faculty of seventy-five members. M. M.

Announce Frazier Memorial Series for Wheeling

WHEELING, Sept. 10.—The following artists have been engaged for the Zou Hastings Frazier Memorial Course of the Y. W. C. A. this season: Marian Anderson, Dino Borgioli, Maria Kurenko, José Iturbi, Nathan Milstein and the Barrère Little Symphony.



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ANNOUNCE CASTS FOR LOS ANGELES OPERA

Fortnight's Series by Noted Guests to
Include Local Premiere of
Rabaud's "Marouf"

LOS ANGELES, Sept. 10.—The repertoire and tentative casts for the series to be presented by the Los Angeles Grand Opera Association this fall have been announced. A maximum of four performances, with Gaetano Merola as musical director, will be given each week. The schedule, which will include the local premiere of Rabaud's opera, "Marouf," is as follows:

Oct. 2, "Marouf," with Mmes. Gall and Atkinson, and Messrs. Chamlee, D'Angelo, Sandrini, Picco, Meader, Gabor, Williams and Oliviero.

Oct. 3, "Lohengrin," with Mmes. Müller and Petrova, and Messrs. Pistor, Schorr, D'Angelo and Gabor.

Oct. 7, "Aida," with Mmes. Rethberg and Petrova, and Messrs. Martinelli, Danise, Pinza, Sandrini and Oliviero.

Oct. 9, "Tosca," with Mmes. Gall and Atkinson, and Messrs. Chamlee, Danise, D'Angelo, Sandrini, Oliviero and Picco.

Oct. 10, "Tannhäuser," with Mmes. Rethberg, Castleton and Elmasian, and Messrs. Pistor, Schorr, Pinza, Meader, Gabor, Oliviero and D'Angelo.

Oct. 12, "Masked Ball," with Mmes. Rethberg, Petrova and Stark, and Messrs. Martinelli, Danise, D'Angelo, Sandrini and Picco.

Oct. 14, "Carmen," with Mmes. Petrova, Elmasian and Atkinson, and Messrs. Chamlee, Pinza, D'Angelo, Oliviero, Picco and Gabor.

Oct. 15, "Meistersinger," with Mmes. Müller and Atkinson, and Messrs. Pistor, Schorr, Pinza, Gabor, Windheim, D'Angelo, Sandrini, Oliviero, Picco and Williams.

Oct. 17, "Trovatore," with Mmes. Rethberg and Petrova, and Messrs. Martinelli, Danise, Sandrini and Oliviero.

Arthur Bliss to Attend Worcester Premiere of His "Morning Heroes"

WORCESTER, Sept. 10.—Announcement has been received from Arthur Bliss, English composer, that he will attend the Worcester Music Festival on Oct. 7, to hear his work, "Morning Heroes," given its first performance in America.

Basil Maine, English musician and critic, who is London correspondent for MUSICAL AMERICA, will journey to Worcester to take the part of narrator in this work, having created the role in the world premiere of "Morning Heroes" last October at the Norwich Festival in England.

According to revised plans, "Morning Heroes" will open the first concert of the festival on Wednesday evening.

J. F. K., Jr.

Arthur C. Becker to Tour in Organ Recitals

CHICAGO, Sept. 10.—Arthur C. Becker, dean of the DePaul University School of Music, organist and choir-master of St. Vincent's Church, and conductor of the Illinois Club of Catholic Women, will make a transcontinental tour as organ recitalist, opening in September. Mr. Becker is completing the fourteenth year of his association with DePaul University, where he teaches piano, organ and composition, in addition to leading the DePaul Choral Club.

M. M.

Adrian Vanderbilt Wins Swift Prize for Male Chorus

CHICAGO, Sept. 10.—Adrian Vanderbilt of New York is announced as the winner of the eleventh annual competition sponsored by the Swift and Company Male Chorus of this city. The award of \$100 was given for Mr. Vanderbilt's setting of Catherine Parmenter's "Song of the Winds."

Honorable mention was given to Albert Noelte of Chicago and Dudley Peele of Baltimore.

Noted Manager Enters Teaching Field



Mrs. Antonia Sawyer, Who Will Be Active in New York This Winter As a Teacher of Diction

PROMINENT in the music world for many years, first as a singer and then as manager of such famed artists as Percy Grainger, Julia Culp, Katharine Goodson, Kathleen Parlow, the London String Quartet, Louis Graveure and others, Mrs. Antonia Sawyer will be active this season, commencing Oct. 1, in a new field.

She will devote herself to the teaching of diction for concert singers, radio performers and artists making talking pictures. An ardent student of this important subject, she has investigated it in German and French as well as in English, has demonstrated it in her own singing, and now plans to give the benefit of her knowledge.

Thill to Make Concert Tour Next Season

Georges Thill, French tenor, who made his debut at the Metropolitan Opera House this Winter, has been re-

engaged for next season. He will make a first American concert tour, opening in January, 1932, under the direction of the Metropolitan Musical Bureau, and visiting important centres.

JUILLIARD SCHOOL NAMES TOLEDO REPRESENTATIVE

Mary Huggins, Pianist and Graduate of School, Will Make Survey for New Museum Music Hall

The Juilliard Graduate School of Music has announced the appointment of Mary Huggins as its representative in Toledo, Ohio, in cooperation with the Toledo Museum of Art, founded by Edward Drummond Libbey. The museum is now adding two large wings, one of which will contain a music hall of the most modern design.

Miss Huggins will advise the museum authorities as to the use of this auditorium and will make a survey of the city's musical resources and activities. A report of this survey will be submitted with recommendations as to the value and uses of such work in connection with the new hall. The museum's aims will be to increase the number of music listeners rather than to provide instruction for musicians.

Miss Huggins, the sixth representative the Juilliard School has sent in the last two years to different parts of the country, is a pianist and recent graduate of the Juilliard Graduate School. She was born in Emporia, Kan., and received her early musical education there. After graduation from the College of Emporia, she came directly to New York, where she studied piano with Gordon Stanley and Ernest Hutcheson, winning a Juilliard fellowship with the latter. During the past two years Miss Huggins has been a member of the faculty of the Baldwin School at Bryn Mawr, Pa. She was heard in a successful New York recital last season in the Town Hall.

Gertrude Wieder to Make Concert Tour

Among engagements to be fulfilled this season by Gertrude Wieder, contralto, are recitals in Chicago, Baltimore, Philadelphia and Boston.



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Thousands Drawn to Robin Hood Dell

(Continued from page 3)

son, was responsible for a very moving reading of the *pièce de résistance* of the Strauss "Death and Transfiguration" and the César Franck symphony. He was greatly applauded by the au-



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Sol Cohen, Who Conducted One of the Robin Hood Dell Concerts

dience, the orchestra joining with enthusiasm, its members realizing the difficulties he had overcome.

Fritz Reiner, who is to be a guest conductor of the Philadelphia Orchestra during the coming season, began his engagement on Aug. 13. His opening Wagner program was delayed a

day on account of bad weather. An audience of nearly 6000 heard the soloists, Elsa Alsen and Paul Althouse in a duet from "Parsifal" and the Act II duet from "Tristan" and individually in the "Immolation Scene" from "Götterdämmerung" (Mme. Alsen) and "Am Stillen Herd" and "Fanget An" from "Meistersinger" (Mr. Althouse). The "Rhine Journey," "Tannhäuser" Overture and the Prelude to Act II of "Lohengrin" were the other numbers.

Mr. Reiner on Aug. 17, gave a program twice postponed by rain. A novelty was Leo Weiner's transcription of Bach's Toccata and Fugue in C Major.

Alexander Smallens, after his "guesting" on the Pacific Coast, resumed the baton on Aug. 19. An audience of more than 6500, or almost the capacity of the Dell, was up to that date the largest assemblage of the year. A delightful performance of the Mozart "Haffner" Symphony was Mr. Smallens's main contribution. He received an ovation on his first appearance and again later in the program. The Humphrey-Weidman dancers offered a charming interpretative dance program. Their interpretation of the Grieg Concerto in A Minor was the most important item.

Mr. Smallens in his final fortnight blended the classics and the moderns in nice proportions to the pleasure of constantly growing audiences. Among the novelties he gave were a Symphony by Shostakovich, Aaron Copland's "A Dance Symphony" and Sibelius's First Symphony.

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Helen Jepson Returns from Europe to Sing in Opera and Concert



Helen Jepson, Soprano, with Her Husband, George R. Possell, Flutist, on a Holiday in Lucerne

After a summer visit to Italy, France, Germany and Switzerland, Helen Jepson, American soprano, with her husband, George R. Possell, flutist, has returned to the United States to resume her engagements in opera and concerts.

Miss Jepson, who last season made a successful debut as Nedda with the Philadelphia Grand Opera Company, will again sing in nine performances with this organization. She will also appear in concerts in Akron on Oct. 16, with the Newark Orpheus Club on Dec. 10, and with the Springfield Symphony on Jan. 5.

Sebastian Succeeds Hofmüller as Colon Opera Intendant

BUENOS AIRES, Sept. 1.—Georg Sebastian, conductor of the Berlin Municipal Opera, who came here as assistant to Max Hofmüller, intendant of the Teatro Colon opera season, was recently appointed his successor. Professor Hofmüller, who staged the brilliant production of "Meistersinger" which opened the season, has resigned and returned to Europe to resume his post as intendant of the Cologne Opera.

Cincinnati Symphony Engages Bonelli

Richard Bonelli has been engaged as baritone soloist by the Cincinnati Symphony Orchestra for concerts on Oct. 29 and 30.

STOKOWSKI FORCES APPROACH SEASON

Three Series to Be Led by Conductor and Four Guests

PHILADELPHIA, Sept. 10.—The Philadelphia Orchestra, according to recent announcement, will open its thirty-second season on Oct. 9. The season will extend to April 30. Thirty pairs of Friday afternoon and Saturday evening concerts will be given in the regular series, twelve programs in the Monday evening series, and five pairs of children's concerts. The Monday evening concerts will have identical programs and conductors with the regular series. The children's concerts will also have identical programs.

Leopold Stokowski will for the first time exercise his new function as general musical conductor. He will conduct sixteen weeks of the season, and instead of taking one long mid-year vacation, will limit his absences to three weeks or less, with one period excepted. Arturo Toscanini will conduct five weeks, Bernardino Molinari four, Fritz Reiner five, and Alexander Smallens one. This leaves two weeks for which arrangements are pending.

Important Novelties Scheduled

Most of the programs will be given in the Academy of Music, with two important exceptions. On Jan. 15, 16 and 18, Mr. Stokowski will give the first performances in America of Arnold Schönberg's "Gurrelieder," a composition which requires a large chorus and soloists in addition to orchestra. He will do another outstanding work, not yet announced, on April 8, 9 and 11. Both these programs will be given at the Metropolitan Opera House.

W. R. MURPHY



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RENOWNED PERFORMERS WILL TOUR THE COAST

NBC Artists Service Arranges Western
Concerts for Twenty Musicians

Twenty musicians appearing under the management of the NBC Artists service will tour the Pacific Coast in the coming season. These tours will open with Efrem Zimbalist's October engagements and close with concerts by Paderewski in April.

Mary Wigman is to begin her season in Dallas. John Charles Thomas will make twenty appearances between March 14 and April 16, singing five times a week. A concert with the San Francisco Symphony Orchestra is listed on Reinald Werrenrath's California tour. Mischa Levitzki's engagements include dates with the Portland Symphony Orchestra and the Los Angeles Philharmonic. The latter orchestra has also engaged Dusolina Giannini and Myra Hess as soloists.

Two visits to the Coast, one in the spring and another in the fall, will be made by Paul Kochanski, whose duties at the Juilliard School necessitate his being in New York for certain periods. Texas and California are states to be toured by Beniamino Gigli. The Aguilar Lute Quartet's tour will mark the third American season of this ensemble. Rosette Anday is to make a guest appearance with the Los Angeles Philharmonic and give recitals. Following his fall tour with the National Little Symphony, Rudolph Ganz is announced as guest conductor of the Lincoln, Neb., Symphony Orchestra, and to be heard as pianist with the symphony orchestras of Portland and Los Angeles.

Victor Chenkin, Marcel Grandjany and René Le Roy, and Beatrice Harrison are also among those whose schedules include the coast territory.

Steuart Wilson, English tenor, will be heard at the University of Vermont, Burlington, in February.

Gladys Axman Heard in European Cities During Summer Tour



Gladys Axman, Soprano, Returns on
the Ile de France

After a three months' trip abroad, during which time she made several appearances, Gladys Axman, soprano, returned to New York on the Ile de France on Aug. 25.

She gave a successful recital in July in the Mozarteum at Salzburg and was equally well received later as soloist with the Vienna Symphony at Bad Gastein. Mme. Axman plans to give a New York recital again this season, following her success in one last winter.

Marie Miller, harpist, and Charles Stratton, tenor, have been booked by Annie Friedberg to appear with the Brooklyn Chaminade Society next season.

Excerpts from "Blonde Donna" Given at Reception with Composer as Guest

EXCERPTS from Ernest Carter's "The Blonde Donna," which is to be given its world premiere in the coming season by the New York Opera Comique, were heard at a reception in the home of Mrs. John Thomas Smith, Southampton, on Aug. 27. Guests of honor were the composer and Kendall K. Mussey, general director of the company. The artists were Sidney Thompson, diseuse, and Ralph Douglass, pianist.

"The Blonde Donna" of which Mr. Carter is also librettist and which deals with the fiesta at Santa Barbara, will be the second of his operas to be produced. The first, "The White Bird," had its world premiere at the Studebaker Theatre in Chicago in 1924. Following the performance the composer received the first David Bispham Memorial Medal awarded for the production of an American opera. In the Hinshaw Contest in 1916-17 "The White Bird" received second place among eighteen scores submitted.

Mr. Carter was formerly professor of music at Princeton University. The Princeton "Steps Song" was composed by him when he was a student leader of the University's Glee Club and Chapel Choir. He has written vocal music in many forms, and the andante of a symphonic suite from his pen was played in Berlin under the baton of Karl Muck. The Scherzo from the same work has been heard in New York at concerts in the Stadium and in Central Park.

"The Blonde Donna" will be the second American opera to be presented by the New York Opera Comique, the first being De Koven's "Robin Hood."

Bernard R. Laberge to Present Artists in Coming Season

Bernard R. Laberge, concert manager, who has moved his offices to the Graybar Building, will present a number of artists in tours this season. In January he will bring over Marcel Hubert, French 'cellist, who made his American debut at the age of nineteen in 1926, and has since appeared widely in recital and with leading orchestras abroad.

Among the noted organists who will tour under the Laberge banner this season are Charles Courboin, Fernando Germani, Palmer Christian and E. Power Biggs.

American Opera Announced by Steel Pier Forces for Final Event

ATLANTIC CITY, Sept. 10. — W. Franke Harling's one-act jazz opera, "A Light from St. Agnes," and Mascagni's "Cavalleria Rusticana" were announced as a double bill for the final performance of the season in the series on the Steel Pier on the afternoon of Sept. 13. The premiere of the opera was given in 1926 by the Chicago Civic Opera Company.

The principals announced for the American work include Frances Peralta, Judson House, Mostyn Thomas and Alessandro Angelucci, and those for "Cavalleria," Mme. Peralta, Bertha McGrath, Irma Moldonado, Mr. House and Mr. Thomas.

Rosa Low, soprano, will be heard in a Plaza Morning Musicale next December.



Ernest Carter, Composer of "The
Blonde Donna" Which Will Have Its
Premiere in the Coming Season

Liebeslieder Ensemble to Make Tours

The Liebeslieder Ensemble, composed of Esther Dale, Paul Althouse, Fernanda Doria and Jerome Swinford, and the De Maria Little Symphony will make a short fall tour. This will be followed by a six weeks' tour during the latter part of February and March in the Middle West and East.

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New York Herald Tribune

Emily Roosevelt proved an attractive "Venus" in her stage presence and sang the music admirably. The role is a brief and exacting one, both vocally and dramatically, and Miss Roosevelt did both extremely well.

Philadelphia Evening Public Ledger

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New Books and Music of Prime Interest

"TIN PAN ALLEY" (New York: John Day Company) is what Dr. Isaac Goldberg calls the book, he who is skilled in such widely divergent fields as translating from the Spanish, acting as biographer of Havelock Ellis and telling the story of Gilbert and Sullivan as few others could.

And now the history of Tin Pan Alley, for that is what it amounts to; it is a narrative so fascinating that its three hundred-odd pages roll off easily and one is at the end before one knows it.

The writing is not nearly so fine as the material. Dr. Goldberg in this book seems to glory in inflated prose, incorporating in his sentences well-known lines from poems, etc., sometimes without quotes, though literally quoted, and again slightly and impudently altered.

If you would know what has happened to popular music in these United States from the days of minstrelsy to the days of Gershwin and his *confrères*, read this marvelously complete account.

The highbrow musician has never for a moment been willing to admit that popular music was a real force in this country's musical life. In recent years the intrusion of Gershwin in our concert halls has probably brought him up with a start. It will probably do him a lot of good to read how this popular music is manufactured and exploited, why this song was a success, how this composer got his start, etc. His feeling for popular music will be a kindlier one, I think, for at last he will know something about it, and knowing about a thing is always an aid toward having a decent reaction to it.

The learned Dr. Goldberg has made some curious statements which he can not support. On Page 256 he tells us that Gershwin in composing some preludes for the piano proved "that jazz was adaptable to the consecrated forms of the classics." *Is zat so?* We had to think hard to remember the existence of these preludes, much touted a few years ago at the time of their premier performance and publication. There are many places where Dr. Goldberg's opinions startle us. He rates De Koven much higher than most of us do; he finds in a banal waltz song by David Braham "a Gotham tune that can dance with the best Victor Herbert ever wrote," to mention but two instances.

Some Inaccuracies

Inaccuracies are bound to creep in in any work of this kind. There are a goodly number, among them incorrect dates, such as that of the St. Louis Exposition on Page 174, referred to as 1912 instead of 1904. Radio is spoken of as "in the first flush of its success" as "early as 1914," instead of in 1924. There are misspellings—Kurt Weil in-

stead of Kurt Weill, "Ballet Mécanique" for "Ballet Mécanique." And for a composer—Dr. Goldberg is said to be one—to speak of "the black key of F Sharp," is passing strange. Its enharmonic counterpart, the key of G Flat, might more readily be dubbed black, but not really, as one would strike a white key every time on C flat



Bachrach
Ask Dr. Isaac Goldberg, If You Wish to Know What the "Popular Music Racket" Is All About

and F natural, *nicht wahr, Herr Doktor?*

On the whole, the volume is a fine one. Its errors are not sufficient to mar it. But it ought to be revised to make it even more valuable.

The book is dedicated to George Gershwin, who has written an introduction for it, which in most immodest fashion tells all about his own music, how he writes it, how "although study may kill a small talent, it must develop a big one." The "like mine" is more than implied, for Mr. Gershwin goes on to assure us he plans to "study for a long time." We approve of that heartily. Much more so than of the jazzy English of his introduction, which ends thus: "'Tin Pan Alley' is not only a valuable addition to our archives of Americana; it is a swell, a gorgeous story." "Swell," eh? *Is zat so?* A. W. K.

Toye's "Verdi" Published by Knopf

Francis Toyé's "Verdi, His Life and Works," reviewed in the London news letter in the July issue of MUSICAL AMERICA, has recently been published in America by Alfred A. Knopf, Inc., New York.

There is a curious piano vocal score at hand, "Zarail" by R. Monfeullard (Paris: Editions Maurice Senart), a

Lyricism Marks Monfeullard's Opera, "Zarail"

version by H. Erhart.

M. Monfeullard is a new name to us. We learn that he is forty-five, studied at the Paris Conservatoire, is now professor at the conservatory of Strassburg, and conductor of the Philharmonic Orchestra of that Alsatian city. He also conducts for the radio there. He has written songs, compositions for various instruments, also for orchestra, two string quartets, two sonatas for viola and piano (that's a record for you!), and many symphonic poems for orchestra. He was severely wounded in the war and was decorated with the Médaille Militaire and the Croix de Guerre.

"Zarail" was first heard on March 5, 1930, at the Municipal Theatre at Strassburg under the composer's direction. It is said to be the first part of a series of lyric dramas called "L'Étoile Envelée."

An examination of the score reveals a strong melodic sense, something of a curiosity in a French composer of 1931, excellent workmanship and a decided knowledge of the business of writing opera. But we fear that M. Monfeullard is too much a child of Massenet, even of Boito in his prologue, to come through with a definite musical physiognomy. The libretto is conventionally cast and not especially interesting.

The April issue of the *American Organ Quarterly*, a magazine made up of organ music issued by the H. W. Gray Co., contains

Organ Quarterly Presents Five Melodious Pieces

a tone picture entitled "In Hadrian Square" by Homer Whitford, fairly nice writing; "When Shadows Deepen" by Carl F. Mueller, a syrupy piece, which quotes, unashamedly and without acknowledgment, from Wilfrid Sanderson's favorite ballad, "Until"; "Adoration" and "Ave Maria" by one Bedrich Wiedermann, transcribed by Clarence F. Read (there is no note as to what they were for originally), and a transcription by Sumner Salter of the "Love Scene"—the "Atmest du nicht" music—from "Lohengrin." It is all very playable and very useful, if not especially distinguished.

Nicholas Douty rarely disappoints us. He has three very praiseworthy new songs, "Cuckoo," "Fireflies" and "Her Ivory Hands on the Ivory Keys"

Writes Admirable Concert Songs (Boston: Oliver Ditson Co.), all for high voice.

"Cuckoo" is a clever setting of the familiar Shakespeare "When Daisies Pied and Violets Blue," set quite differently from any other composer's conception. "Fireflies" is truly anonymous, for no mention of a poet is given. It is a gem of a song, atmospheric and beautiful in design, the kind of song singers should sing oftener instead of the piffle they indulge in.

In setting Wilde's "Her Ivory Hands," Mr. Douty has outdone himself in a melodic outpouring of great

purity and nobility. He combines real musicianship and creative gifts with a complete knowledge of what can be sung. That is why his songs are so fine. These are among his best.

"Trampin'" (New York: William Maxwell) is the name of a Negro spiritual by Edward H. Boatner, which

has all the ear-marks of a successful number in its field. It is a

fine melody and is well harmonized, simply but tellingly. There is a dedication to Marian Anderson, well-known Negro contralto, who has sung it in her programs everywhere. High and low keys are issued.

This, the first publication of William Maxwell, long known in the publishing field through his connection with G. Ricordi & Co. and Boosey & Co., is an attractive one, not only musically but also as to title page and printing. A.

One-in-a-Bar

Songs

"The Night Wind's Song," words and music by Lourine Kummer (Boston: Oliver Ditson Co.). A playful love song, in conventional six-eight yearnings.

"The Rose of Trales" by Charles W. Glover, to the text of C. Mordaunt Spencer (Boston: Oliver Ditson Co.). Old Irish, and all that that conveys. Simple arpeggio accompaniment.

"Mermaid's Song" by Cyril Scott (London: Elkin & Co., Ltd.). Tang of the sea in this breezy setting of verses by Tamar Faed. In lilting six-eight time, it comes in one key, range from D to F at each end of the treble staff.

"Memories" by Gordon Balch Nevin (Philadelphia: Theodore Presser Co.). Another attempt to revive the past in nostalgic song. The words are by Beth Barber.

"Crossing the Bar," by George B. Nevin (Boston: Oliver Ditson Co.). A stately setting of the famous poem; welcome addition to sacred song literature.

Stage and Soirée

"The Musical Adventures of Jack and Jill," one of those hilarious monologues for which Sigmund Spaeth is famous. Reprinted (New York: Edward B. Marks Music Co.) from an early book, "Words and Music." The vicissitudes of the unhappy hill-climbers are set forth in elaborate dresses: as oratorio, a Schubertian song, Italian opera, in Wagnerian guise, a modern French version, and lastly, as jazz. Mr. Spaeth in person always makes this so funny. Others will also doubtless want to try it.

"The Home in the Shoe," a health play for children by Marie G. Merrill (Chicago: Clayton F. Summy Co.). One of the newest psychological fads is to scorn fairy tales and myths. This play—with music—goes further in the destruction of former childhood ideals and injects vitamins, vegetables, teeth-brushing, fresh air and other aspects of child culture into self-defenseless Mother Goose rhymes. This will serve as an example:

"The Queen of Hearts once made some tarts,
Some tarts too rich for food;
She makes but simple cookies now,
But, oh, how good, how good."
F. E.

Two Songs sung by Famous Artists

Sung by JOHN MCCORMACK

THE GARDEN WHERE THE PRATIES GROW

by Samuel Liddle
PUBLISHED IN 3 KEYS

Sung by LAWRENCE TIBBETT

THE CLOTHS OF HEAVEN

by Thomas Dunhill
PUBLISHED IN 2 KEYS

GALAXY MUSIC CORPORATION, 2 East 46th St., New York, N. Y.

Maurice Hewitt Named as Head of Violin Staff at Cleveland Institute

CLEVELAND, Sept. 10.—The directorship of the violin department of the Cleveland Institute of Music, which has been open since André de Ribapierre returned to his native Switzerland two years ago, is now placed in the hands of Maurice Hewitt, according to an announcement made by Mrs. Franklyn B. Sanders, the institute's director. Mr. Hewitt, a French artist, has taught at the American Conservatory in Fontainebleau since its inception in 1910. He was formerly concertmaster under Pierre Monteux, and has toured the United States as a member of the Société des Instruments Anciens.

A modern dance department is to be opened with Eleanor Frampton, Doris Humphrey and Charles Weidman as instructors. Alice Chalfoux, solo harpist of the Cleveland Orchestra, a graduate of the Curtis Institute of Music in Philadelphia and former student of Carlos Salzedo, joins the faculty. Charles Massinger, tenor, who taught in the Summer session, will be a permanent faculty member. Lois Brown Porter is to be a new teacher in the violin department.

Among others who will continue as instructors for the 1931-32 year are the following:

Beryl Rubinstein, dean of the faculty, Arthur Loesser and Denoe Leedy, piano; Josef Fuchs, Marie Martin, Raymond Pittenger and Margaret Wright Randall, violin; Marcel Salinger, voice; Ward Lewis, sight singing; Gladys Wells, Dalcroze Eurythmics; Carlton Cooley and Quincy Porter, viola; and Victor de Gomez and Edward Buck, cello.

Harold Bauer to Tour Europe

Harold Bauer will open a concert tour in Europe this month. After two months abroad, during which he will give recitals in the major cities of the continent and play with leading orchestras, he will return to fill engagements in this country.



Lipnitski
Maurice Hewitt, Appointed Director of the Cleveland Institute's Violin Department

LEONORA CORTEZ SAILS

American Pianist to Be Heard Widely in European Tour

Leonora Cortez, American pianist, sailed on the George Washington on Aug. 26 for an extended tour of European cities. She will appear as soloist with the Arnhem Orchestra in Holland, Oct. 6; with the Philharmonic in Pilsen, Czecho-Slovakia, on Oct. 11; with orchestra in Prague on Oct. 12; with the Leipzig Philharmonic on Nov. 8, and with the Padeloup Orchestra in Paris in the latter part of November.

Miss Cortez will give recitals in Prague, Oct. 13; Vienna, Oct. 19; Budapest, Oct. 24; Munich, Oct. 27; Frankfurt, Nov. 4; London, Nov. 11; The Hague, Nov. 17; Amsterdam, Nov. 20, and Paris, Nov. 24. In addition, she will be heard over the radio in Munich, Prague, Frankfurt and Berlin.

During December, Miss Cortez will fulfill a number of return engagements throughout Norway and Sweden. She will return to the United States about Jan. 1 to make a concert tour under the management of Haensel & Jones, of Columbia Concerts Corporation.

Elisabeth Schumann, soprano of the Vienna State Opera, will give a recital in the New York Town Hall on Nov. 8.

Chautauqua Season Has Gala Close

CHAUTAUQUA, N. Y., Sept. 10.—The final concert of the symphonic season at Chautauqua, on Aug. 22, attracted an audience of 5000 and was marked by especially warm ovations. Sadah Shuchari, violinist, and Robert Betts, tenor, were the soloists.

When Albert Stoessel brought his baton down for the beginning of the last number, there was no sound but one note from the violin of Mischa Mischakoff, the concertmaster. Mr. Stoessel looked mystified, the players smiled and Georges Barrère, associate conductor, rose to congratulate the conductor on the completion of ten years as director of music in Chautauqua. He conveyed to Mr. Stoessel the great admiration the musicians have for him, which they expressed in the gift of a gold wrist-watch, suitably inscribed.

Orchestral Forces Praised

In a speech of acceptance, Mr. Stoessel paid tribute to the players, whom he described as a cross-section of the best orchestras in the country. Dr. Arthur E. Bestor, president of the Chautauqua Institution, expressed the audience's appreciation of the ensemble and its conductor.

Soloists in the symphony concerts during the season included Ernest Hutcheson, Oscar Wagner, Muriel Kerr, Beula Duffey, Jerome Rappaport, Renee Longy-Miquelle, Harrison Potter and Gregory Ashman, pianists; Mischa Mischakoff and Sadah Shuchari, violinists; George Miquelle and Elsa Hilger, cellists; George Barrère, flutist; Horatio Connell and Clarence Reinert, baritones; Rose Bampton, contralto; Pearl Besuner, soprano, and the members of the Opera Association. Mr. Hutcheson and Arthur Shepherd were guest conductors.

Opera Series Concluded

The Opera Association closed its five-week season on Aug. 24, with the second performance of "Barber of Seville." Donald Beltz as the Barber, Robert Betts as Count Almaviva and Ruby Mercer as Rosina carried off the honors. Other operas in the season's repertoire included "Madame Butterfly," "Tales of Hoffmann," "Carmen," and a double bill of "Pagliacci" and "Secret of Suzanne."

Charles Kullman, tenor, fresh from his triumphs with the Berlin Staatsoper, added to his popularity at Chautauqua by two fine guest performances. Milo Miloradovich, Brownie Peebles, Mary Katherine Akins and Robert Crawford are all decided favorites with Chautauqua audiences. Other members of the company included Marion Selee, Warren Lee Terry, Willard Young and Karl Theman. Pearl Besuner, as guest artist from the Metropolitan Opera Company, was a decided asset to both opera and concert programs.

Chamber and Choral Lists

Three programs by the Mischakoff String Quartet were given on Sunday afternoons in August in Norton Memorial Hall, under the auspices of the Chamber Music Society, now in its fourth year. Two Twilight Concerts



Albert Stoessel, Who Recently Concluded His Tenth Season as Director of Music at Chautauqua, and Muriel Kerr, Pianist, Heard There as Soloist with the Symphony Orchestra on Aug. 13

were also given by this society. Albert Stoessel and Hugh Porter gave the first of these programs, and Milo Miloradovich and Harrison Potter, the second.

Two oratorio concerts under the baton of Walter Howe, of Abbott Academy, Andover, Mass., were given by massed choirs and choruses from towns in the vicinity, accompanied by the Chautauqua Orchestra and Hugh Porter at the organ. Rossini's "Stabat Mater" and Mendelssohn's "Elijah" were the works given.

A series of organ recitals by Mr. Porter each Sunday afternoon completed the list of major musical attractions, which included eighty concerts during eight weeks.

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Interstate Folk Festival Held in Virginia



Prominent in the First Interstate Folk Music Festival Held on White Top Mountain: Left to Right: George Pullen Jackson, Vanderbilt University, Nashville, Tenn.; Lamar Stringfield, University of North Carolina; John Powell, Richmond, Va., and Dr. John P. McConnell, State Teachers' College, Radford, Va.

MARION, VA., Sept. 10.—The first Interstate Mountain Folk Music Festival, held on White Top Mountain, near this city, on Aug. 15, was most successful. The festival was planned by Mrs. John P. Buchanan of Marion, composer and chairman of the American Music Section in the National Federation of Music Clubs, and John A. Blakemore of Abingdon, manager of the White Top Company. The object was to arouse public interest in the rich store of folk music to be found in this vicinity.

The weather was ideal and a superb view of five States was visible from the mountain-top, where a large tent had been erected for the contests. This proved inadequate to hold all the listeners, estimated at from 2000 to 3000. Many contestants were present from the three States represented: Virginia, North Carolina and Tennessee.

Mr. Blakemore presided over the contests. John Powell, Virginian composer-pianist and folk music authority, in an introductory talk to the assembly,

stressed the cultural and musical value of this English-American and early American folk music, deplored the modern industrial influences which tend to destroy it, and urged the importance of discovering and preserving the tunes and ballads which are a part of our racial heritage.

Rare Folk Music Revived

Many new-old tunes and ballads in the old folk modes were brought to light, collectors present recording some of the unusually fine versions. Names and addresses of the best Virginia mountain musicians were taken down, that these musicians may appear with their songs and tunes on the folk program of the next State festival.

Among the banjo and fiddle tunes were such names as "Root Hog or Die," "Fiddle or Dram," "Sallie Good'n," "Walkin' in the Parlor," "Breakin' up Christmas," "Goin' to the Land of Jubilo," "Bonaparte's Retreat," and others, some with verses of pure doggerel that did not suggest the beauty

and fine structure of the tunes themselves: in Dorian, Aeolian, Mixolydian and even in the rare Lydian mode. Excellent versions of ancient songs and ballads and some newer ones were found: "Black Jack Davey" ("Gypsy Davey"), "The House Carpenter," "Geordie," "Pretty Polly" ("The Cruel Ship's Carpenter"), "Barbara Allen," "The Keys of Heaven," "Gold Icy Mountain" and a number of others.

Noted Speakers Heard

Lamar Stringfield, composer and flutist in the University of North Carolina and Pulitzer prize-winner in 1928, presented the prizes as chairman of the judges. Brief talks were also made by Dr. John P. McConnell, president of State Teachers' College, Radford, Va., and Dr. George Pullen Jackson of Vanderbilt University, Nashville, Tenn. The latter advocated the inclusion of the "Old Harp Singers" of Eastern Tennessee on the festival program next year. I. G. Greer of Boone, N. C., gave a talk on the folk music of North Carolina, illustrating it by singing several old ballads with Mrs. Greer accompanying on the dulcimer.

Contest winners were divided among the three States, prizes being awarded in banjo, fiddle, guitar, dulcimer, harmonica, ballad-singing, clog dancing, string bands, with a square dance closing the day's program.

Invitation for next year's interstate festival were received from North Carolina and Tennessee, but it was decided to keep the festival at White Top for the present.

Among those present were Sherwood Anderson, novelist; Phillips Russell, biographer; Louis Jaffe, editor of the Norfolk *Virginian Pilot*; Mrs. John Powell, Mrs. Lamar Stringfield, Mrs. John P. McConnell, Mrs. John P. Buchanan, Mrs. J. S. Brockenbrough, and Mrs. Francis Deane Williams of Richmond, and others from many States.

ANNABEL MORRIS BUCHANAN

Shura Cherkassky Returns After Three Years to Give American Concerts

Shura Cherkassky, pianist, who for the past three seasons has been concertizing in South Africa, Australia, New Zealand, the British Isles and Europe, returned recently in the Stuttgart to prepare for a fall tour in the United States. His New York recital is scheduled for Nov. 28 in Carnegie Hall. The young pianist, who has not played in this country since 1928, is now nineteen years old.

Mr. Cherkassky's past three seasons abroad have been marked by brilliant successes in London and other British cities, where he toured as soloist with the London Symphony.

Frances Peralta to Tour in Harling Opera

Frances Peralta, soprano, formerly of the Metropolitan Opera, will tour in the coming season in W. Franke Harling's opera, "A Light from Saint Agnes." The soprano sang the role of Leonora in "Trovatore" at the Steel Pier in Atlantic City on Aug. 23. She was scheduled to appear in two performances of "Trovatore" and "Aida" in Brooklyn during September.



Mrs. John P. Buchanan, Composer, One of the Organizers of the Festival (Left) and Mrs. J. S. Brockenbrough of Richmond at White Top

President of Argentina Attends Performances Given by Lily Pons

Buenos Aires has been showering honors upon Lily Pons, Metropolitan Opera coloratura soprano, who recently completed an engagement of twenty performances at the Teatro Colon. General Uriburu, President of the Argentine, attended all the performances in which Miss Pons appeared, inviting her to his box as a mark of special distinction. Following her last opera performance, a special concert was arranged for her, which ended in ovations. As a farewell, the Mayor gave a dinner and reception in the singer's honor at the French Club.

Miss Pons was obliged to extend her South American season with two operatic performances and one concert in Rio de Janeiro.

Miss Pons will give thirty concerts in the United States before rejoining the Metropolitan Opera on Jan. 4. Among her early autumn engagements is a Carnegie Hall recital for the benefit of the College of the Ozarks.

Myra Hess to Visit Pacific Coast

Myra Hess will visit the Pacific Coast and the Northwest next March. She will be heard in Los Angeles, San Francisco, San Diego, Santa Barbara and other cities, and will for the first time visit the Northwest, playing in Portland and Seattle.

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"MERRY WIDOW" GIVEN COMPETENT REVIVAL

Lehar Work Well Sung by Civic Light Opera Company

The Civic Light Opera Company revived "The Merry Widow" in the Erlanger Theatre on the evening of Sept. 7.

The star of the revival was Donald Brian, the original Danilo of the American premiere in 1907. The intervening years have sat lightly upon Mr. Brian, and he not only cavorted with grace and charm, but gave the one really finished performance of the cast. The audience acclaimed him with salvos.

Virginia O'Brien, a last-minute substitute in the title role, sang competently, but lacked the *brio* necessary for this role. Ruth Altman, though a fidgety Natalie, sang well. Hal Forde was a bumptious Popoff, and Roy Cropper the de Jolidon. Much of the acting was according to the best tradition of 1895. The chorus, male and female, was excellent in both appearance and voice. The staging was good and the production obviously well prepared.

H.

Stadium Concerts

(Continued from page 4)

conducted this, as well as Chadwick's "Noël" and "Jubilee."

Following the Hadley number, Deems Taylor led his "Through the Looking Glass" Suite with approval, George Gershwin played his "Rhapsody in Blue," with William M. Daly conducting, winning an ovation.

The second part of the program was opened with a March for Two Pianos and Orchestra by Robert Russell Bennett, played by Mr. Bennett and Oscar Levant as soloists, Mr. Daly conducting. This was a first New York hearing of the work, which proved modern in spirit and cleverly composed. Allan L. Langley, a former member of the orchestra, then conducted his own waltz, "Pastorale," adding another to a number of tuneful works in the form.

Verdi's Requiem was given two performances, on Aug. 18 and 20, the latter postponed on account of rain. The soloists were Jeannette Vreeland, soprano; Dorothea Flexer, contralto; Arthur Hackett, tenor, and Nelson Eddy, baritone; the chorus, the Schola Cantorum, Mr. Coates conducting. H.

Rare Versatility Shown by Katherine Tift-Jones, Popular Radio Artist



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Only the versatile artist is able to perform both sides of a dialogue in the entertaining manner which distinguishes Katherine Tift-Jones, who is widely known for her radio series, "Miss Katherine and Calliope."

Miss Tift-Jones comes from Georgia and has an intimate love and understanding of Negroes, which make her an unusual interpreter of their idioms and their humor. So cleverly do Miss Katherine and Calliope weave in and out of each other's dialogue that it is commonly believed that they are two separate people.

By a long-term contract recently signed, "Miss Katherine and Calliope" will be booked by the office of Catharine A. Bamman, the Barbizon-Plaza, New York.

San Francisco Opera Company Will Open with "Marouf"

SAN FRANCISCO, Sept. 9.—The San Francisco Opera Company opens its annual season Sept. 10 with Rabaud's "Marouf." Special emphasis is laid upon the engagement of Yvonne Gall for this opera, the preparation of the chorus and ballet, and the stage settings by Ernest Belcher. Armando Agnini has been training the chorus.

"Die Meistersinger," "Tannhäuser" and "Lohengrin" will be given as the season's German offerings. An unusual bill will be Verdi's "Masked Ball," "Aida," "Andrea Chenier," "Madama Butterfly," "Il Trovatore," "Tosca," "La Bohème" and "Carmen" are among the scheduled productions. Faina Petrova, Maria Müller, Luisa Silva, Maxine Castleton, Gotthelf Pistor, Friedrich Schorr and Arnold Gabor will be heard here for the first time.

Gaetano Merola, general manager, is to conduct many of the performances. Other conductors will be Hans Blechschmidt, Wilfred Pelletier and Pietro Cimini. San Francisco Symphony Orchestra players have also been engaged.

H. M. R.

CHICAGO SYMPHONY TO BEGIN SEASON

Days of Concerts Changed— Soloists Announced for Series

CHICAGO, Sept. 10.—The Chicago Symphony season will open on Oct. 15 and 16. The regular week-end series will be held on Thursday evening and Friday afternoon, the former Saturday night concerts having been changed to Thursday night. For the opening program Frederick Stock announces Wagner's "Rienzi" Overture, Beethoven's Seventh Symphony, Debussy's "La Mer" and Stravinsky's "Fire Bird" Suite.

Soloists at present engaged for the Thursday-Friday concerts include Adolph Busch, Georges Enesco, Jacques Gordon, Mischa Mischakoff, Albert Spalding, Jacques Thibaud, John Weicher and Efrem Zimbalist, violinists; Harold Bauer, Edward Collins, Ossip Gabrilowitsch, Walter Gieseking, José Iturbi, Percy Grainger, Ignace Paderewski, Egon Petri, and Sergei Rachmaninoff, pianists; Gregor Piatigorsky and Daniel Saidenberg, cellists; Rosette Anday, Muriel Brunskill and Hans Hermann Nissen, vocalists, and a children's chorus from the Chicago Public Schools.

There will be twelve Tuesday afternoon concerts, for which the following soloists have been engaged: Ossip Gabrilowitsch, Gitta Gradowa, Mischa Levitzki and Sergei Rachmaninoff, pianists; Aloph Busch, Nathan Milstein and Mischa Mischakoff, violinists; Gregor Piatigorsky, cellist; Claire Dux, soprano; and a chorus of children from the public schools.

During the forthcoming season the popular concerts will be played on Saturday nights and the young people's concerts on Wednesday afternoons. The orchestra will also be heard in concerts at the University of Chicago, and in Milwaukee, Pittsburgh, Buffalo, Columbus and Racine.

A. G.

Horowitz to Give Series of New York Recitals Next Season

Vladimir Horowitz, pianist, who sailed recently on the Bremen, will return for a fifth American tour on Nov. 1. A feature of his next season will be a series of three New York subscription concerts in Carnegie Hall on Nov. 13, Jan. 22 and Feb. 26.

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Richmond Harris, for the past two years Artists' Representative and General Manager in the East for the Baldwin Piano, is expanding his activities and has taken on a number of artists for whom he will act as personal representative. His association with the Baldwin Piano Company continues.

Before coming to New York he was associated with the Baldwin Piano Company in Chicago. The son-in-law of Teresa Carreño and Eugen D'Albert, his home in New York is a rendezvous for many prominent musicians visiting this country.

Mr. Harris has handled the personal affairs of José Iturbi ever since the Spanish pianist's first arrival in America.

Chicago Singers Start for European Appearances

CHICAGO, Sept. 10.—Molly Miller, operatic contralto, known in Italy as Malvina Mirelli, who has given concerts here during the summer months, is on her way to Berlin to fulfill operatic engagements.

Beatrice Elliot, Australian dramatic soprano, is also leaving for Berlin, to give concerts.

M. M.

David Barnett, American pianist, will make a tour of the Middle West in November.

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The whole work takes an hour, a full evening for Church use. In addition, any of the three parts can be used individually for shorter occasions. The three parts might be done on three consecutive Sundays. Many of the numbers can be used as anthems or solos, and as most of the text follows the Scripture in thought, if not in exact word, many Churches whose rubrics prohibit non-Scriptural words will find this work acceptable. Vocal Score, \$1.25.

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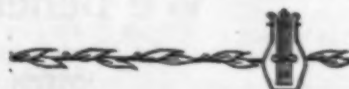
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Bowl Season Has Brilliant Finale

(Continued from page 3)

ductors may come and go, but local audiences retain a sincere affection for Mr. Hertz. Queena Mario was the soloist on Tuesday night, singing "Ah, fors è lui" from Verdi's "Traviata" and a group of three songs, with a generous supply of extras. Already a Los Angeles favorite, the Metropolitan soprano immediately established herself as a vocalist of the first water. Richard Bonelli, accomplished baritone, made his third appearance of the season on Friday night, singing arias by Handel and Rossini, with several encores. Mr. Hertz conducted notably a brilliant program, including Respighi's "Pines of Rome," "Pictures from an Exhibition" by Moussorgsky-Ravel, Debussy's "Afternoon of a Faun" and Strauss's "Death and Transfiguration."

Monteux Hailed on Return

Pierre Monteux, well remembered from two years ago, began a two-week period as conductor on Aug. 4. Beauty of line, finish of phrase and subtle nuances, combined with a sensitive musical understanding, combine to make him an outstanding conductor. It was good to witness his popularity increase during the fortnight.

Adolph Bolm's Ballet made its second appearance on Friday night, Aug. 7, repeating Mossoloff's "The Spirit of the Factory," and again making a profound impression. Dances from Rimsky-Korsakoff's "Snow Maiden" were also effectively mimed, but two Chopin numbers were less suited to the nature and character of the Bowl.

The second week of Mr. Monteux's reign brought forward several attractive French numbers, played with delicate feeling and understanding. César

Franck's "Psyché" marked the peak of musical interest on Aug. 11, other numbers being Debussy's "Nuages," a Fantasia by Lekeu, the Second Suite from "Daphnis et Chloé" by Ravel and Chabrier's "España."

Schubert's Symphony No. 8 was the highlight on Thursday night, and Beethoven's No. 8 was the featured number on the following evening. Kathryn Meisle, contralto, was the soloist on this occasion, singing "Gerechter Gott" from Wagner's "Rienzi" and "O mio Fernando" from Donizetti's "Favorita" and several extras with voluminous tone and compelling authority. Vladimir Drucker, trumpeter, was the soloist on Saturday night. Mr. Monteux was given a fanfare by the orchestra and a cordial leavetaking by the audience.

Dr. Artur Rodzinski returned for his second week as leader on Aug. 18 and was given a royal welcome from his host of admirers. Franck's Symphony in D Minor, Scriabin's "Divine Poem" and Glazounoff's Symphony No. 4 marked the pinnacle of the week's programs, with Josef Lhevinne playing Rubinstein's Concerto in D Minor for Piano and Orchestra on Friday night Alfred E. Brain was the horn soloist on Saturday night.

Jascha Heifetz made his first appearance in the Hollywood Bowl in a special benefit concert on the evening of Sept. 1, before an audience of 20,000. Following the playing by the Philharmonic Orchestra under Mr. Rodzinski of Beethoven's "Leonore" Overture No. 3, the violinist gave the Brahms Concerto, playing the noble work with persuasive eloquence. Three shorter numbers were accompanied by Isidor Achron.

HAL DAVISSON CRAIN

Ravinia Rings Down Final Curtain

(Continued from page 4)

tion was a lavish one, the ballet adding an interesting contribution. Louis Hasselmans gave a musicianly reading.

On Aug. 19, Verdi's "Ballo in Maschera" was given for the first time this year. Giuseppe Danise was in good voice, singing one of the finest Renatos of his Ravinia career. Rethberg was a superb Amelia, Martinelli and Claussen were interesting in the other chief roles. Mr. Papi had an especial success with the score.

"Thais" on Aug. 25 had its only performance of the season. Yvonne Gall gave another example of her discriminating artistry in the title role. After the scene of the mirror she had a warm ovation. Danise was the Athanael, and Cavadore the Nicias. Hasselmans conducted to good effect.

After two postponements, "Trova-tore" was given on Aug. 4 with an exceptionally fine cast. Martinelli's Man-

rico was the high point of the evening. Added to strength and tenderness, his voice had an amazing flexibility. Elisabeth Rethberg as Leonora gave as perfect a performance as one is fortunate enough to hear. Julia Claussen lent ease and dignity to the role of Azucena. Danise, in the role of Di Luna, was very popular. Mr. Papi gave an interesting reading of the score.

Edward Johnson and Yvonne Gall, singing the name parts of "Romeo and Juliet" on Aug. 5, were enthusiastically acclaimed by a large audience in the first performance this season. The soprano portrayed ideally the charm, fragility and innocence of Juliet, and her freedom of voice was a joy to the listener. Mr. Johnson's Romeo was more successful dramatically than vocally. Alfredo Gandolfi, a newcomer to Ravinia as Capulet, scored a marked success.

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Lee Pattison, noted pianist, though he will continue his concert activities under the NBC Artists' Service, will teach in New York this season. Mr. Pattison expects to live in New York and devote considerable time to his students, among whom are many of the younger generation of concert artists. Besides coaching students in the solo repertoire of the piano, he will also train pairs of pianists in the two-piano repertoire.

Mr. Pattison, who has been spending the summer with his family in Europe, will return to America early in October.

In addition to his solo appearances, he will play in a number of joint recitals with Jacques Gordon, violinist, in which the two artists will bring out several new and interesting sonatas for violin and piano.

**David Guion Featured in Weekly Concerts
of His Works**

"Hearing America with David Guion" is the title of a concert series presented by this composer-pianist, assisted by Paul Ravell, baritone, and George Shackley conducting the WOR orchestra over WOR each Tuesday at 8 o'clock. The programs are composed exclusively of compositions or arrangements of folk material by Mr. Guion, and have attained success with listeners.

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IN THE BROADCASTING WORLD

BAYREUTH "TRISTAN" HEARD IN AMERICA

Portion of Final Act Rebroadcast from
Festspielhaus in Unique International
Hookup

The first broadcast to be made from the stage of the Bayreuth Festspielhaus was heard in the United States between four and five o'clock on the afternoon of Aug. 18 over an NBC network. Despite adverse atmospheric conditions, which delayed the opening of the broadcast for forty minutes, part of Act III of "Tristan" came across the 4000 miles of space with considerable distinctness, especially in the case of some of the voices.

Wilhelm Furtwängler conducted. The cast included Gotthelf Pistor and Nanny Larsen-Todsen in the title roles, Rudolf Bockelmann as Kurwenal, Anny Helm as Brangäne, Josef von Manowarda as King Marke, Joachim Sattler as Melot and Friedrich Schroeder as the Shepherd.

Salzburg Broadcasts Mozart Mass

Mozart's Requiem Mass was broadcast from the Salzburg Cathedral over the WABC-Columbia network on the afternoon of Aug. 9. The soloists with the Vienna Philharmonic Orchestra and the chorus of the Salzburg Cathedral Music Society were Hanna Seebach Ziegler, soprano; Yella Braun Fernwald, contralto; Hermann Gallos, tenor, and Richard Mayr, bass. Joseph Messner conducted.

Hortense Monath Heard as Soloist in Orchestral Broadcasts

Hortense Monath, pianist, was heard as soloist on the Great Composers' Hour over WEAf on July 5, playing the first movement of the Schumann Concerto, with the National Broadcasting Orchestra. On Aug. 21, Miss Monath was scheduled to play the last two movements of the same concerto with the Bamberger Little Symphony over WOR, Philip James conducting.

Percy Hemus Opens Radio Production Office

Percy Hemus, baritone, who has appeared on many radio programs, has opened offices in the Manufacturers Trust Building. Mr. Hemus is furnishing original manuscripts and will be active as radio actor, writer, producer and director.

Braslau to Be Presented in Four Sunday Recitals

Sophie Braslau, contralto, will give four Sunday afternoon recitals at 2.30 o'clock, Eastern daylight time, over WEAf during September, assisted by an orchestra. Sept. 6 was the date of the first program.

Katherine Bacon Heard in Morning Musical Broadcast

Katherine Bacon, pianist, who recently gave a concert at Great Barrington, Mass., on Aug. 9 played several Schubert numbers on the Morning Musical hour over WJZ.

Subscribe for MUSICAL AMERICA, \$3.00 a year; Canada and foreign, \$4.00.

SAYS RADIO CREATES "POOR LISTENERS"

Conductor Believes Attention Is Divided
in Broadcast Programs
of Music

A warning against carelessness in listening to broadcast concerts has been sounded by Dr. Harry A. Sykes, conductor and composer, who asserts that radio has made a generation of "poor listeners."

People, Dr. Sykes believes, do not listen as attentively to a concert by radio as they do when they pay admission to a theatre to hear the same music. This form of listening encourages talking and other distractions.

This is the one serious shortcoming of the radio as a medium of musical understanding, Dr. Sykes says, and, unfortunately, the one television is doomed to inherit from it. It is radio's mechanical tolerance of inattention that keeps it from being the master medium for teaching the masses to appreciate and understand the "better music."

Barlow Leading New Weekly Orchestral List

Howard Barlow is conducting an augmented symphony orchestra in a new weekly program over WABC and a nationwide Columbia network from 8.30 to 8.45 p. m., Eastern daylight saving time, on Fridays. Programs of works by a single composer are featured.

Robeson Heard from London

Paul Robeson was heard in a song recital broadcast from London to the WABC-Columbia network at 5.15 p. m., Eastern daylight saving time, on Sept. 1.

Edgar Schofield Back in New York Following Sojourn in Hollywood



**Mr. and Mrs. Edgar Schofield Pause in
Their Daily Swim in a Los Angeles Pool
to Pose for a Snapshot**

Edgar Schofield, baritone and teacher, returned to New York last month after two months of teaching in Hollywood, Cal. Mr. Schofield, with Mrs. Schofield, stopped en route for two weeks' intensive work at the University of Utah. He reopened his New York studio immediately upon his arrival.

Mrs. Schofield was formerly the well-known dancer, Alice Marvin.

Dorothy Gordon has been invited to give a recital before the convention of the New York Library Association at Lake Placid, N. Y., on Sept. 21.



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ENLARGE CURRICULUM OF NEW ENGLAND SCHOOL

Heinrich Gebhard Is New Member of Piano Faculty—Church Music to Be Stressed

BOSTON, Sept. 10.—The New England Conservatory of Music catalog for 1931-32, recently issued, shows few changes either in the faculty or in the courses of study. It includes the name of the new dean, Frederick Shepherd Converse.

The principal change in the Conservatory curriculum is in the regrouping of several courses with a view to granting a diploma in church music.

A new member of the piano faculty is the distinguished pianist, Heinrich Gebhard. He was born in Germany in 1878, came to Boston in 1889 and studied piano, theory and composition with Clayton Johns. In 1895-99 he continued his studies in Vienna under Leschetizky. Returning to Boston in 1900, he made his debut with the Boston Symphony. Mr. Gebhard has appeared with the Kneisel Quartet, the Longy Club and in many recitals.

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With the Pedagogues at Lausanne

(Continued from page 7)

Chorus (Prof. W. G. Whittaker of Glasgow and Bruce Carey of Philadelphia, conductors), assisted by Dorothy Helmrich, mezzo-soprano of London; Chandler Goldthwaite, organist, of Boston; André de Ribapierre of Clarens, and M. Charles Faller of Lausanne Cathedral. The Sheffield Boys' Choir and the Prague Quartet also participated.

Conference Banquet Held

A third evening event was the Conference Banquet, at which music was again furnished by the Prague Quartet and the de Ribapierres (in an original suite for two stringed instruments).

At this banquet cables, letters and telegrams of greeting were received from many musicians and music patrons, including the United States Commissioner of Public Education, Otto H. Kahn, Mme. Schumann-Heink, Mrs. Frances Elliott Clark, Charles H. Skilton, Nikolai Sokoloff, William C. Carl, Mrs. Edward MacDowell, Thomas Wilson, C. V. Buttelman, Franklin Dunham, James Francis Cooke, Mrs. H. H. A. Beach and C. M. Tremaine.

Toasts were offered to His Majesty, the King of England, and to the Presidents of the United States of America and of Switzerland. Greetings were also presented by official delegates from Poland and Germany.

Committees Include Notables

All regular sessions of the conference were presided over by two chairmen—one from America and one from Great Britain. In addition, a panel of specialists (three each from America and from Great Britain on each division of music) sat at each session. These chairmen and panel members included the following:

Vocal and Choral: Chairman, Dr. R. S. Thatcher, director of music at Harrow School, England. Members of Panel: Hugh A. Burry, Portsmouth, England; Charles M. Dennis, Stockton, Cal.; T. Maskell Hardy, London; Karol Hlawicka, Poland; Joseph Lautner, Ithaca, N. Y.; Desmond MacMahon, Sheffield, England; Dr. Lawrence Mason, Toronto; Frank Odell, London; Mrs. Carol M. Pitts, Omaha. Pianoforte: Chairmen, Robert J. Forbes, principal of the Royal Manchester College of Music,

London, and Beryl Rubinstein, dean and head of the piano department, Cleveland Institute of Music. Panel Members: Elizabeth Coulson, Peabody Conservatory, Baltimore; Nancy Guilford, London; W. H. Hewlett, principal of Hamilton Conservatory, Hamilton, Ontario; Hazel Gertrude Kinsella, University of Nebraska School of Music.

Strings, Orchestra and Band: Chairmen, Russell V. Morgan, president, National Music Supervisors' Conference; Ernest Read, professor of Royal Academy of Music, London. Panel Members: Charles Hambourg, London; Geza de Kress, Toronto; André de Ribapierre, Clarens, Switzerland; Elizabeth Snyder, Pittsburgh; Margaret Warburton, Manchester, England.

Aural Training and Appreciation: Chairmen, Prof. Roy Dickinson Welch, Smith College, Northampton, Mass., and A. Forbes Milne, England. Panel Members: W. R. Anderson, London University; Annie Lawton, Glasgow; Grace E. Pierce, Arlington, Mass.; Lilla Belle Pitts, Columbia University, New York; H. V. Spanner, London.

Infant and Junior Training: Chairmen, Leonard Elsmith, New York, and Winifred Houghton, London. Panel Members: Grace H. Spofford, New York; Mabel Bray, Trenton, N. J.; Dorothea French, London; Boris Berlin, Toronto; Ruby Ann Lorence, Mills College, California; K. Josh, London.

University, Teachers' Training College and General Adult Music Education: Chairmen, Dean William C. Mayfair, Converse College, Spartanburg, S. C., and Bernard Johnson, Nottingham, England. Panel Members: Ruth M. Edmonds, London; Glenn Haydon, Berkeley, Cal.; John J. Landsbury, Eugene, Ore.; Robert McLeod, Edinburgh; Dr. John Warriner, London; W. H. Kerridge, London.

Harmony, Composition and History: Chairmen, Oscar W. Demmler, Pittsburgh, Pa., and Dr. Ernest C. MacMillan, University of Toronto. Panel Members: Dr. W. G. Whittaker, University of Glasgow; Guido M. Gatti, Turin, Italy; Louis R. E. Kelterborn, Conservatory of Neuchâtel, Switzerland; Eric Roth, Hollins College, Hollins, Va.; Helen Joy Sleeper, Wellesley College, Wellesley, Mass.; H. C. de Lafontaine, London.

Competition Festival: Chairmen, Mrs. William Arms Fisher, Boston, and Rev. C. J. Beresford, Chairman of British Federation of Musical Competition Festivals. Panel Members: Mrs. Glen Broder, Calgary; Peter W. Dykema, Columbia University, New York; Hubert J. Foss, London. Church Music: Chairmen, Harold Vincent Milligan, New York, and Dr. Ernest Bullock, Westminster Abbey. Panel Members: Stanley Roper, organist and composer to His Majesty's Chapel Royal, London; Dr. T. Frederick H. Candlyn, Albany, N. Y.; Arthur H. Egerton, Wells College, New York; Dr. Healey Willan, Toronto; Rev. Clement Francis Rogers, University of London.

Groups on Children's Concerts were presided over by Robert Mayer of London and Harold Vincent Milligan; on Rural Music Schools by E. Mary Ibberson, Hitchin, England; on Music Settlements by Mrs. W. L. McFarland of New York, director of the National Association of Music Settlements, and Mrs. Hedi Katz of Henry Street Settlement, New York.

Artists Announced to Appear Under Tillotson Banner

Betty Tillotson has announced that she will manage Frances Peralta, soprano, formerly of the Metropolitan Opera Company.

Cara Verson, pianist, of Chicago, has signed a long term contract with Miss Tillotson. She will make her first tour of the East in November, during which she will give recitals in New York and Boston.

Thelma Given, violinist, will be heard this season under the Betty Tillotson Concert Direction. Miss Given, who has played extensively in Europe during the last three years, will confine all her activities to the United States and Canada in the coming season.

Edward Ransome, tenor of the Metropolitan Opera Company, is a recent addition to the artists under the Tillotson bureau.

Huntingdon Rice Gives Summer Recital at Columbia University

Huntingdon Rice, baritone, who has been teaching at Oak Bluffs, Mass., gave a recital at Columbia University in the course of the summer session. His program, interpreted with fine artistry, included music by Handel,

Paladilhe, Hahn, Caccini, Wagner and Rachmaninoff, in addition to folk songs. S. Russell Eves accompanied.

Helena Munn Redewill Heard in Chicago Concert

CHICAGO, Sept. 10.—Helena Munn Redewill, pianist, gave a program of Spanish, Russian and French numbers at the Allerton Club on a recent evening. Ethel Heide Washover, contralto, assisted with a group of songs. Three chapters of the Mu Phi and the Alumni organization were in attendance.

Mrs. Redewill, who is the acting correspondent for MUSICAL AMERICA in San Francisco, left Chicago for Detroit, where she was scheduled to give two recitals. M. M.

Dean L. B. Marchant of Mills College Sails for Study Abroad

OAKLAND, CAL., Sept. 10.—Luther Brusie Marchant, dean of the School of Music at Mills College, left recently with Mrs. Marchant for the East, en route for six months of travel and study in Europe.

During Mr. Marchant's absence, Domenico Brescia, professor of counterpoint and composition, will be the chairman of the music department.

ENGLES SEES PROSPERITY

Reports Sixty Per Cent Increase in NBC Service Bookings

Returns from engagements secured for its artists have totaled \$10,000,000 during the past twelve months, according to a statement issued recently by George Engles, director of NBC Artists' Service. Mr. Engles said that this amount represents a 54 per cent increase over that of two years ago.

Three hundred performers have profited from these booking returns, he stated. They include concert artists, lecturers, dancers, popular orchestras, radio stars, vaudeville entertainers and other personalities. NBC Artists Service has booked them for personal appearances throughout the country, for radio and theatrical engagements, for sound films and phonograph recordings.

In making public the year's booking returns, Mr. Engles said: "Advance bookings for the coming season indicate no falling off in demand for entertainers."

Mina Hager, contralto, will make her first visit to Cuba to give a number of concerts in Havana in October.

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Franz Schalk, Noted Operatic Conductor, Passes Away in Vienna

VIENNA, Sept. 3.—Franz Schalk, for eighteen years conductor of the Vienna Opera and for ten years its director, died today in a sanitarium in Reichenau following a protracted illness.

Franz Schalk was born in Vienna on May 27, 1863. His parents were not musical but, as he displayed talent as a child, his studies were encouraged. At the Vienna Conservatory he was a pupil of Bruckner. In 1888, he became conductor at Reichenberg. The following year he succeeded Karl Muck in Graz, where he remained until 1895, when he went to Prague at Angelo Neumann's invitation.

Engaged by the late Maurice Grau for guest performances of Wagner at Covent Garden in 1898, he met with such success that he was selected to succeed Seidl at the Metropolitan Opera House, but remained there only one season. In 1900 he came to the Vienna Opera, where he was associated with Mahler, Weingartner and Gregor. He also conducted in Berlin during an illness of Weingartner.

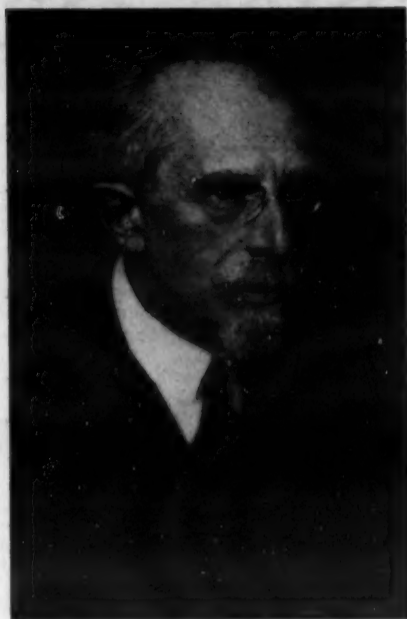
In Vienna, besides his activities at the Opera, he directed the Concert Society and from 1909 to 1919 was head of the school of conducting at the Akademie der Tonkunst. In 1907 and 1911, he was again at Covent Garden and during the latter season conducted the premiere in England of "Königskinder."

Mr. Schalk succeeded Gregor in 1919 as director of the Vienna Opera, being associated with Richard Strauss. Differences arising between them in 1924, Strauss resigned and Schalk became principal conductor. His conducting of "Magic Flute" in Paris in 1927 won high praise from French critics.

Heinrich Grünfeld

BERLIN, Sept. 1.—Heinrich Grünfeld, a prominent cellist of a past generation, died here on Aug. 26.

Mr. Grünfeld was born in Prague, April 21, 1855, and received his musical education at the Prague Conservatory. Coming to Berlin in 1876, he taught for eight years in the Kullak Conservatory. In 1876 he formed an



Franz Schalk

ensemble with Xaver Scharwenka and G. Hollander. He wrote a volume of interesting memoirs entitled "In Major and Minor."

William Wolstonholme

LONDON, Sept. 1.—William Wolstonholme, the distinguished organist, died at his home here on July 23.

Mr. Wolstonholme was born in Blackburn, Lancashire, Feb. 24, 1865. Blind from birth, he was educated at the College for Blind Sons of Gentlemen in Worcester. He studied organ with Dr. Done, organist of Worcester Cathedral, and on graduating in 1874, determined to go to Oxford. Here he studied violin with Elgar. Graduating with the degree of B. A., in 1887, he became organist at Blackburn. In 1903, he came to London and made this city his home for the rest of his life, playing in various prominent churches.

In 1908, he made a recital tour of the United States. Besides his activities as a performer, Mr. Wolstonholme composed a number of works for the organ, as well as songs, chamber music pieces, part songs and works for various instrumental combinations.

Ferris Hartman

SAN FRANCISCO, Sept. 10.—Ferris Hartman, a light opera singer of a past generation, died here in hospital on Sept. 1. Mr. Hartman was born in Chicago in 1860 and began his stage career with Della Fox in the 'eighties. He is said to have been the Mikado of the original American production of that opera.

Mrs. J. Christopher Marks

SYRACUSE, N. Y., Sept. 10.—Minnie Mae Marks, wife of J. Christopher Marks, well-known composer of church music and at one time organist and choirmaster at the Church of the Heavenly Rest in New York, died at her summer home near here on Aug. 31.

Elizabeth Miller

Elizabeth Miller, mother of Emily Miller, vocal coach, associated for many years with the late Oscar Saenger, died suddenly at her home in Brooklyn on Aug. 24. Services were held at her residence on Aug. 26.

Leo Berdichevsky

Leo Berdichevsky, pianist and accompanist, died at sea aboard the liner Kungsholm on Aug. 22, en route for New York.

Mr. Berdichevsky was born in Kherston, Russia, in 1885 and graduated with honors from the Petrograd Con-

servatory. In 1919-20, he was accompanist for Chaliapin, and also played for many other leading artists. He was pianist of the Zimro Ensemble, a group organized to popularize Jewish music.

Mrs. Richard M. Dorsey

After an illness of several months Mrs. Richard M. Dorsey passed away at her home in New York on Sept. 3. Mrs. Dorsey was for many years a patron of music and was prominent several years ago in the ladies' committee which sponsored the concerts of the Beethoven Symphony. She was among the first to interest herself in Gina Pinnera, whom she introduced to her friends in an informal program at her home prior to the soprano's public New York debut. Many other musicians were the recipient of her warm friendship. She was herself an accomplished pianist.

She is survived by her husband, Richard M. Dorsey, and a daughter, Mrs. Chester Smith of East Orange, N. J. Interment was at Baltimore, Md.

Grace Fisher Jewett

Grace Fisher Jewett, violinist of the National Broadcasting Company and of the Parnassus String Trio, died at her home on Staten Island on Aug. 22, after an illness of only two days. Mrs. Jewett was the wife of Edward K. Jewett, radio announcer.

Edward A. B. Klein

CINCINNATI, Sept. 5.—Edward A. B. Klein, for many years leader of the Cincinnati Marine Band, died on Aug. 24 in his seventy-second year. Besides conducting, Mr. Klein was an able performer on the violin and clarinet.

DENVER—Denver University gave three programs in the Summer season. Artists appearing were June King, John Jameson and John C. Kendel.

Barbara Stoll Will Give Novel Programs During Coming Season



Connolly

Barbara Stoll, Mezzo-Soprano, Who Plans a Series of Lectures and Song Recitals for 1931-33

CHICAGO, Sept. 10.—In making up her programs for next season, Barbara Stoll, mezzo-soprano, will vary her song recitals with a series of interesting lectures on musical appreciation and other subjects. A number of schools and colleges have already signified their desire to hear her next year. For such institutions, her topics include "What Music Means to Me," "Art Melody," "Language of Tone," "Melody and Life," "Rhythm" and a pianologue, "Progress of Life."

Miss Stoll is director of the Barbara Stoll School of Music of Detroit.

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Mannes School Offers Two Scholarships for Study with Stassévitch



Paul Stassévitch, Noted Violinist and Faculty Member of the David Mannes Music School

The David Mannes Music School will hold auditions on Sept. 28 at 10 o'clock for violinists who wish to compete for two scholarships offered with Paul Stassévitch.

Mr. Stassévitch, who was a member of the famous group of Leopold Auer's Russian students, has been heard in New York not only as violin soloist but as piano recitalist and orchestral conductor. During his days as violin student, he acted as accompanist in Auer's classes, and in later years as assistant.

Since coming to America in 1920 at the invitation of his noted teacher, Mr. Stassévitch has trained many young artists for the concert stage.

IN THE STUDIOS AND SCHOOLS

La Forge-Berúmen Artists Heard in Summer Musicales

Continuing their summer recitals, Frank La Forge and Ernesto Berúmen held the ninth of the series on Aug. 6. Genevieve Taliaferro, contralto, sang, with Aurora Ragaini at the piano. Harold Dart was the solo pianist. Miss Taliaferro sang three groups of songs in various languages and disclosed a voice of richness and brilliance. Mr. Dart played numbers by Debussy and Liszt with admirable effect.

Hazel Arth, contralto; Blanche Gaillard, pianist, and Phil Evans, accompanist, gave the tenth recital on Aug. 13. Miss Arth, winner of the second Atwater Kent radio audition, sang German lieder, and songs by La Forge, Kramer and Rogers, presenting all her numbers with exquisite taste. A lovely voice, excellent diction and breath control, and a charming personality are among the assets of this young artist. Mr. Evans's accompaniments were in accord with every mood of the singer. Miss Gaillard was heard to advantage in compositions by Bach, Chopin and Debussy.

The eleventh concert of the La Forge-Berúmen Summer School was given in the studios on Aug. 20 before a capacity audience. Elizabeth Andres, contralto, with Kenneth Yost at the piano, opened the program with a group of lieder by Richard Trunk. Her diction was excellent and her voice rich and free-flowing in quality. Amy Paget, pianist, played skilfully four pieces by Schumann.

Emma Otero, coloratura soprano, followed with a brilliant interpretation of an aria from Donizetti's "Linda di Chamounix," with Mr. La Forge at the piano. Harrington van Hoesen, baritone, was next heard in four songs by his teacher, Mr. La Forge. He sang them in notable style, with the composer accompanying.

Miss Andres subsequently gave Waltraute's Narrative from "Götterdämmerung." In a duet from "Don Giovanni" the voices of Miss Otero and Mr. van Hoesen blended delightfully. Rio Smith, pianist, played a group of modern works with fluent technique, after which the sextet from "Lucia," sung by Miss Otero, Maria Halama, Harold Haugh, Ellsworth Bell, Mr. van Hoesen and Alexander Mirsky, brought the program to a close.

In addition to his activities in connection with his summer school, Mr. La Forge found time to play several concerts. Among his recent engagements was a recital with Frances Alda at Ocean Grove, N. J., on Aug. 8, and another with Richard Crooks at Buckhill Falls, Pa., on Aug. 21. Mr. La Forge concluded his summer school and left for a vacation on Sept. 1. He will resume his teaching at the La Forge-Berúmen Studios on Oct. 1.

Berúmen Closing Summer Season

Ernesto Berúmen, New York pianist and teacher, has just finished one of the busiest summer seasons of his career. Mr. Berúmen presented eleven pianists at the weekly summer musicales given at the La Forge-Berúmen Studios during the months of June, July and August. The young artists displayed unusual talent and excellent training. Those who appeared were Edna North, Mary Frances Wood, Phoebe Hall, Aurora Ragaini, Gertrude Neff, Helen Wakefield, Blanche Gaillard, Amy Paget, Rio Smith, Emma Olsson and Harold Dart.

Mr. and Mrs. Berúmen left on Sept. 1 on a motor trip to Canada, where they will spend a month. They will return to New York on Oct. 1, when Mr. Berúmen resumes his teaching at the La Forge-Berúmen Studios. He will again conduct classes in Spanish phonetics and harmony, and will also give a series of four lectures on piano technique and interpretation.

Mercedes Soler, a young Cuban pianist, has just arrived in New York to continue her studies with Mr. Berúmen at the La Forge-Berúmen studios.

Miss Soler, who is a former pupil of Maria Jones de Castro of Havana, was the winner of the national contest held in that city recently, to select the best pianist among the younger generation. The young artist appeared with the Philharmonic Symphony Orchestra of Havana on July 26, under the baton of Pedro Sanjuan, playing the Mozart D Minor Concerto and scoring a brilliant success.

Jessie Fenner Hill Entertains

Jessie Fenner Hill, vocal pedagogue, held a reception and musicale at the Hotel Great Northern on Aug. 17, in honor of Angeline Kelley, contralto, of Delaware, Ohio, who has been spending the summer in New York, studying and coaching with Mrs. Hill.

Miss Kelley sang, among other things, "Madelaine"—still in manuscript—by the young English composer, Augustine Norris. Miss Kelley is professor of singing at Ohio Wesleyan University and plans to make her New York debut next season.

Among Mrs. Hill's guests were Ula Sharon, the musical comedy star; John Bergfeld of Kansas City; Dr. Paul Winslow, Winkie Dean of London; Merle Johnson; John Hastings, pianist, of Delaware, Ohio; Eole Gambarelli, David Sanft, Emilie Sarter and Augustine Norris.

Miss Kelley and Karl Biermann, baritone, were the artists presented on Mrs. Hill's radio program over WMSG on Aug. 25. Mr. Biermann was formerly instructor in singing at the State Normal School, Potsdam, Germany, where Mrs. Hill taught last year. Mr. Norris was at the piano for both singers.

Adelaide Gescheidt Resumes Teaching at New York Studios

Adelaide Gescheidt resumed teaching a large enrollment of artist pupils in voice and artistic expression at her New York studios on Sept. 8. The well-known teacher will again present a series of studio musicales in the coming season.

Helen Harbourt, Soprano, from Gescheidt Studios, Heard with Orchestra

Helen Harbourt, nineteen-year-old soprano from Adelaide Gescheidt's studios, on July 13 was the assisting artist with the Apollo Club of Asbury Park and the Rochester Civic Orchestra. Miss Harbourt sang the Schubert-Liszt "Omnipotence" under the baton of Julius Zingg.

Last season Miss Harbourt sang the prima donna roles in "The Spring Maid" and "Patience" with the Montclair Operetta Club. She is engaged to sing the prima donna role with the same organization in "The Fortune Teller," with Foster Miller, one of Miss Gescheidt's bass-baritone pupils.

Mrs. John Dennis Mehan Reopens Carnegie Hall Studio

Mrs. John Dennis Mehan reopened her Carnegie Hall studios on Sept. 1. She will again give private and class lessons in song and speech, with special classes for public school music teachers.

(Continued on page 33)

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New York Violinist Transfers Activities to Florida Centre



Le Senne

David Talmage, New York Violinist and Teacher, Who Has Opened a Studio in Daytona Beach, Florida

After some twenty years' activity as teacher of violin and ensemble and practical experience in orchestras in New York, David Talmage has changed his scene of activity to Daytona Beach, Fla. Mr. Talmage, accompanied by his wife, left for Florida in the middle of June.

The Talmages will occupy a new home, which they have just had built for them. Mr. Talmage will divide his time between the teaching of ensemble playing and violin.

Fay Foster to Reopen New York Studios

Fay Foster will reopen her New York studios on Sept. 28. The well-known teacher is entering her tenth season as head of the voice department at the Ogontz School, Rydal, Pa.

Among Miss Foster's pupils who have been heard widely are Frances Church, mezzo-soprano; Magdalen Helriegel, diseuse; Henry Tietjen, tenor; Isabel Knight Hatfield, soprano; Jorge Joost, contralto, and Helyn Deucher, dramatic soprano.

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IN THE STUDIOS

(Continued from page 32)

Schmitz Summer Session Attracts Artists from Wide Field

E. Robert Schmitz, noted pianist and pedagogue, recently concluded his twelfth annual Summer session, which was attended by sixty-two musicians, from various parts of the United States and Canada.

The ever-broadening program of these sessions was well illustrated this Summer, in performances by artist pupils of the "Shéhérazade" by Szymanowski, the second Tansman Concerto, the Toch Concerto and the Etudes of Szymanowski, as well as standard classic works; also by the programs of the Chamber Music Class, assisted by the newly-formed Sixteen String Quartet and the de Busscher Woodwind Ensemble, which gave outstanding performances of works by Rameau, Bloch, Mozart, De Falla, Schumann, Goossens, Bach, Franck, Milhaud, Brahms, Fauré and Harsanyi.

During the session, Mr. Schmitz was assisted by the following teachers:

Marion Cassell, New York; Violet Duncan, St. Louis; Ruth Dyer Schoettle, Mount Holyoke, Mass.; Andrew Riggs, Denver; Elmer Schoettle, Denver; Mable Riggs Stead, Chicago.

The contest for the scholarship, brought forth compositions by:

Ernst Bacon, Rochester; Harvey Pollens, Princeton; Herbert Inch, Rochester; Roy Harris, Los Angeles; Louis Danz, Los Angeles; Otto Luening, New York; Gerald Strange, Berkeley; Vivian Fein, Chicago; Giovanni Padovano, Boston, and Theo. Chandler, Philadelphia.

The winner of the scholarship was James Sykes of Philadelphia.

A group of Mr. Schmitz's students has remained to study with him until he leaves for Montreal to conduct the opening of the music section of the University, the last week of September, just prior to his concert tour of Europe.

Master Institute Offers Series of Scholarships

The Master Institute of Roerich Museum announces a series of scholarships to be given in the departments of painting, voice, piano, cello, violin and journalism. The auditions will be held on Sept. 25.

The Institute has augmented all its departments. Among the new members of the faculty are: Dr. Ernst Lert, Morris Davidson, John D. Graham, Fanny Nimtzowitz, Harold V. Dayton, Morris B. Sanders, Maria Lubomirska, Yeichi Nimura, Hans Bruno Meyer, Paul Allgayer, Humbert Buldrini, Charles de Milt, Frederick Hartman, John Alexander Petrie, Raymond F. Scott, Clarence H. Smith, Arthur L. Walker, Arthur Danner, Elna Sherman, Cecil Clovelly, Thurland Hanson, Dorothy Gordon.

Emanuel Ondricek Concludes Massachusetts Class

BOSTON, Sept. 10.—Emanuel Ondricek, violinist and teacher, has had the usual quota of prominent pupils at his Summer classes in Manomet, Mass., which closed on Sept. 7. His artist pupils include Ruth Posselt, seventeen-year-old violinist, who won the 1929 Schubert Memorial prize over 152 candidates from every section of the country. Another artist pupil is Tascha Sinayeff, who is now touring Europe for the second time.

Mr. Ondricek's book on "Mastery of Tone, Production and Expression of the Violin," published by the Boston Music Company, has had a remarkable success. His treatment of the vibrato, in particular, has been termed "an advance in the field of violin pedagogy." The book embodies his theories in a series of practical exercises.

Amato Pupil Engaged for NBC Sustaining Program

Aileen Clark, a young coloratura soprano from the studios of Pasquale Amato, recently walked unknown into the studios of the National Broadcasting Company and secured an audition before Alyce Nichols, who directs this department for the radio company.

At her first hearing Miss Clark made so favorable an impression that a program audition was arranged for the next day, to find out her suitability for a sustaining program. An executive of an advertising agency happened to hear part of this test, and immediately engaged her for one of the large commercial programs.

The speedy recognition of Miss Clark's talents is considered remarkable in broadcasting studios, where approximately 9000 persons are heard each year.

Mrs. Harrison-Irvine's Artists Give Concert in Brooklyn

Mrs. J. Harrison-Irvine presented a group of her artist-pupils in an interesting program at the Hotel St. George, Brooklyn, on Aug. 26.

Nina Harrel, soprano, sang Mozart arias and songs by Hahn, Fox and Kramer. Walter Nagle, tenor, was heard in a Ponchielli aria and numbers by Bergh, Dorel, Campbell-Tipton and Rachmaninoff, and Vittario Notari, baritone, gave two groups of arias by Verdi. Anna Sheinberg, pianist, played compositions by Hadley, Noble, Kramer, Harold Henry, Mana-Zucca and Czerwony. Mrs. Harrison-Irvine was at the piano for the singers.

Alberto Jonás Concludes Successful Summer Class

For the first time in many years, Alberto Jonás, piano virtuoso and teacher, conducted a New York summer class which was attended by prominent pianists from Canada, Cuba, California, Texas, Mississippi, as well as from nearer States.

Mr. Jonás's regular teaching season will commence on Sept. 15 in his New York studio. This announcement will be of interest to those who contemplate seeking the instruction of the author of the "Master School of Modern Piano Playing and Virtuosity."

Mr. Jonás will continue to devote every Wednesday to his master class in Philadelphia, as he has been doing for the last twelve years.

Esther Hirschberg Opens New Studio

Returning from Europe recently, where she presented several artist pupils in concerts and recitals, Esther Hirschberg, vocal teacher, has opened her new studio in New York at 310 West 97th Street. Mme. Hirschberg has already registered many new enrollments and contemplates a busy teaching schedule for the coming season. She plans a series of musicales during the winter in which several of her pupils will be heard.

Arturo Vita Reopens New York Studio After Holding Summer Classes

Arturo Vita, teacher of voice, was scheduled to reopen his New York studio on Sept. 10. Mr. Vita passed the summer in Massachusetts, where, on Cape Cod, he taught a class of pupils from New York. He also held a class at the Boston Conservatory.

University of Pittsburgh to Award Bachelor of Music Degrees

PITTSBURGH, Aug. 10.—The University of Pittsburgh, through its School of Education, will confer the degree of Bachelor of Music hereafter. The degree will be awarded to students who complete the music courses of the Pittsburgh Musical Institute, Inc., and earn the required number of academic credits at the University. W. E. B.

John Doane Plays Yon Concerto with San Diego Symphony



Bunnell

John Doane, New York Organist and Coach (Right), Who Was Soloist with the San Diego Symphony, Conducted by Nino Marcelli (Left)

SAN DIEGO, CAL., Sept. 10.—A feature of the series of out-of-door concerts given by the San Diego Symphony, Nino Marcelli, conductor, was the appearance on Aug. 11 of John Doane, well-known New York organist, as soloist in Pietro A. Yon's "Concerto Gregoriano" for organ and orchestra.

On the great instrument given to the city in 1915 by John D. Spreckels and housed in a picturesque pavilion, Mr. Doane gave a brilliant performance of this impressive work. The artist was accorded insistent applause and played as an encore the "Liebestod" from Wagner's "Tristan und Isolde."

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CINCINNATI OPERA GIVES VARIED BILLS

Operettas Bring Season to a Brilliant Close

CINCINNATI, Sept. 10.—Performances of "Il Trovatore," "Don Giovanni" and "Samson and Delilah" brought to an end the grand opera season of the Cincinnati Zoo Opera Company recently, and two weeks of light opera following ended the summer musical season.

"Trovatore" was excellently done by a cast which included Myrna Sharlow, Giuseppe Martino-Rossi, John Sample, Marta Wittkowska and Fred Patton in the principal roles.

"Samson and Delilah" had Mr. Sample and Mme. Wittkowska in the title roles, while Joseph Royer, Willard Schindler and Italo Picchi rounded out the familiar cast. The opera was finely presented.

The outstanding success of the week was "Don Giovanni," last season's featured revival. Bianca Saroya was heard for the first time here as Donna Anna and was received with deserved cordiality. Mr. Royer was an excellent Don Giovanni. Mr. Patton was highly amusing as Leporello and sang extremely well. Edward Molitore's Don Ottavio was again the cause of much rejoicing, as was the Donna Elvira of Lydia Dozier. Helen Freund and Mr. Schindler were the Zerlina and Masetto of the cast and made the lovers a charming pair. Herbert Gould was magnificent as the Commendatore. Isaac Van Grove conducted each of the three operas with his customary skill.

Operettas Well Staged

The light operas of the year were "The Firefly" and "Wildflower." Vivian Hart was a captivating heroine in each of the two performances. "The Firefly" presented four of the principals of the grand opera in a slightly different light from that in which one is accustomed to view them. Mr. Royer, Constance Eberhart and Mr. Schindler gamboled about in best light opera style, while Mr. Gould, as Herr Franz, carried off highest honors of the performance with his singing of "The Beautiful Ship from Toyland."

"Wildflower" was delightfully done. Robert Capron, whose comedy work was a high spot in "The Firefly," again delighted his audiences as Gabrielle. His number with Perquita Courtney completely stopped the show. A feature of the light operas was the first rate work done by the locally recruited chorus.

S. T. WILSON.

Karl Schmidt's Opera, "Lady of the Lake," Published

Karl Schmidt of Louisville, Ky., has composed a romantic opera in three acts, "The Lady of the Lake," which is now published in piano-vocal score. The libretto is by Wallace Taylor Hughes, based on Scott's famous poem. Mr. Schmidt was given the David Bispham Medal by the American Opera Society of Chicago last fall for his opera.

Son Born to Mr. and Mrs. Mario Basiola

CHICAGO, Sept. 10.—A son, Mario, Jr., was born to Mr. and Mrs. Mario Basiola at their home near Ravinia on Sept. 2. The former is the well-known baritone of the Metropolitan and Ravinia Opera companies.

A. G.

Standing on Top of the World



Amelita Galli-Curci Climbs a "Heaven-Kissing Hill" on "Sul Monte," Her Estate in the Catskills

THE natural beauties of the Catskill Mountains have afforded Amelita Galli-Curci many opportunities for outdoor recreations during the summer months. It is at Highmount, N. Y., in this picturesque setting, that her estate "Sul Monte" is situated, and long walks about the country have often formed

part of the diva's daily program. In the autumn Mme. Galli-Curci will open a tour of some thirty concerts in the United States. New territory will be broken by the prima donna in extensive appearances under the management of Evans and Salter, her managers.

NORDICA TREASURES SENT TO MEMORIAL

Association at Farmington Receives Costumes and Musical Scores

FARMINGTON, ME., Sept. 10.—Musical scores, operatic costumes, stage jewels, pictures and bric-a-brac belonging to the late Lillian Nordica have come into the possession of the Nordica Memorial Association through the offices of an anonymous friend of the great American singer.

These mementoes were shipped from New York in seven trunks, nine barrels and nine cases, and the committee is now engaged with the question of raising \$5,000 for a museum in which they may be preserved and exhibited. It is suggested that such a museum could be built as an adjunct to the Homestead Memorial (the house in which Nordica was born), without robbing the latter of the simplicity which the authorities are anxious to maintain as of "prime importance."

Election of Officers

Officers of the association, elected at the annual meeting this Summer, are: Arthur D. Ingalls, president; Henry P.

White, vice-president; Nina D. Palmer, secretary, and Jarvis L. Tyler, treasurer.

"General conditions pertaining to the memorial," reported Mrs. Palmer, "have been satisfactory. Owing to financial conditions of the country, we could hardly expect contributions to come in as liberally as formerly." She added that there was no evidence of waning interest in the project, but every reason to expect further and greater development as times improved.

The report of J. Clinton Metcalf, on resigning his office as treasurer, showed receipts to be \$296; expenditures totalling \$162.

Scipione Guidi to Be Soloist with St. Louis Symphony

ST. LOUIS, Sept. 10.—Scipione Guidi, recently engaged as concertmaster and assistant conductor of the St. Louis Symphony, will appear as soloist at the third regular pair of concerts by the orchestra on Nov. 6 and 7. In addition to his orchestral duties, plans are under way for the organization of a series of chamber music evenings under his direction.

HERTZ RETURNS TO LEAD COAST EVENT

San Francisco Series Is Concluded by Smallens, Harty and Monteux

SAN FRANCISCO, Sept. 10.—A Festival Concert, to meet the deficit of the Summer Symphony Society, and to honor Mishel Piastro before his departure for the east, was given before a large audience in Dreamland Auditorium on Sept. 2. Alfred Hertz, former conductor of the symphony, returned to lead a program that was outstanding. Seldom have the men of the orchestra given so smooth and unified a performance of the Fifth Symphony of Beethoven and "The Pines of Rome" by Respighi. An ovation was given Mr. Piastro following his brilliant playing of Lalo's "Symphonie Espagnole."

The response was so great to the appeal for a continuation of the summer symphonic series that the deficit was almost obliterated by this concert. The players and the conductor generously gave their services.

The last four orchestral concerts of the summer brought to San Francisco audiences three guest conductors. Alexander Smallens, dividing his summer duties between the Pacific Coast and the leadership of the Philadelphia Orchestra summer concerts, proved a vivacious leader. In his two programs, on Aug. 4 and 11, he had an opportunity to show considerable variety of style in the Third Symphony of Beethoven, the "New World" of Dvorak, the "Invitation to the Waltz" by Weber, the "Emperor" Waltz of Johann Strauss, Tchaikovsky's "Romeo and Juliet" Fantasy and "Don Juan" by Richard Strauss.

Harty Has Ovation

Sir Hamilton Harty, returning from Southern California for his second concert here, captivated the large audience with his vital readings. In his own composition, "With the Wild Geese," and his arrangement of the "Water Music" of Handel, he found scope for imaginative and emotional appeal. His program closed with an ovation, following the Seventh Symphony of Beethoven.

Pierre Monteux, the last conductor in the series, brought music-lovers an all-French program of unusual flavor and variety, including César Franck's "Psyché," the C Minor Symphony of Saint-Saëns, and the ballet music from Rameau's "Marouf." In the last work the chorus from the San Francisco Opera Company assisted, giving a foretaste of the opera season, when "Marouf" is to be sung. Mr. Monteux was one of the season's favorites, as shown by the largest house of the summer. He conducted at all times without score.

Modernist List Given

The New Music Society, Henry Cowell, director, gave a fine program, excellently performed by some of San Francisco's foremost musicians, at the Community Playhouse on Sept. 3. Nicholas Slonimsky, conductor of the Boston Chamber Orchestra, led a small ensemble in a novel program of modern works, including Stravinsky's "L'Histoire du Soldat."

HELENA MUNN REDEWILL

After an absence of six years, Lucien Muratore, tenor, sang the role of Ulysses in Fauré's "Pénélope" at the Opéra-Comique in Paris recently.